ANTOLOGIA
DI
MUSICA ANTICA

per liuto, vihuela e chitarra

Volume I

Composizioni di: F. Spinacino, J. A. Dalza, P. P. Borrono, F. da Milano

Trascrizione in notazione moderna e diteggiatura
di Ruggero Chiesa

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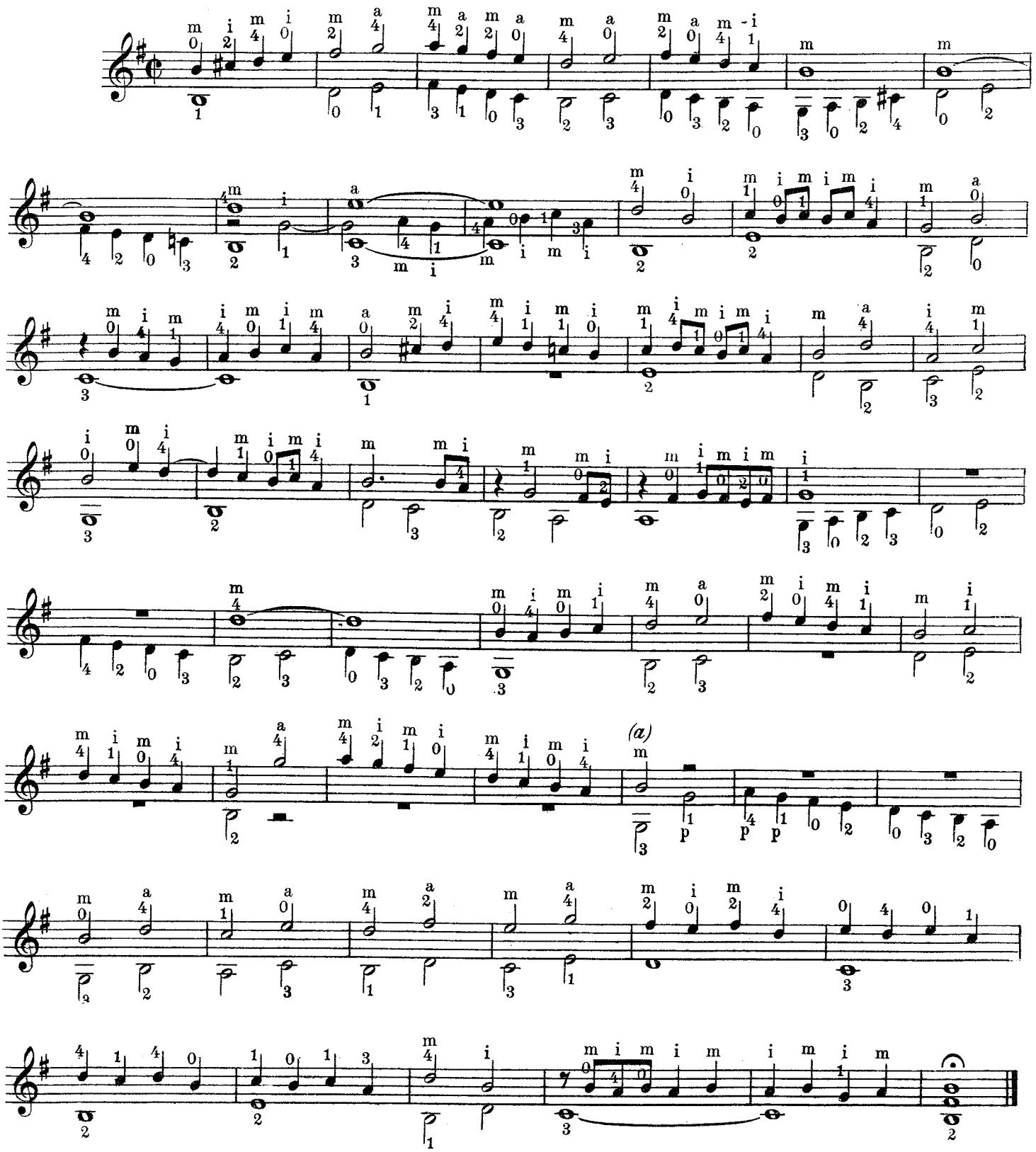
di Ruggero Chiesa

RICERCARE

(Petrucci - Venezia 1507 - Libro II)

3ª in Fa♯ 𝅗𝅥 = 84

FRANCESCO SPINACINO



(a) Orig.

JD

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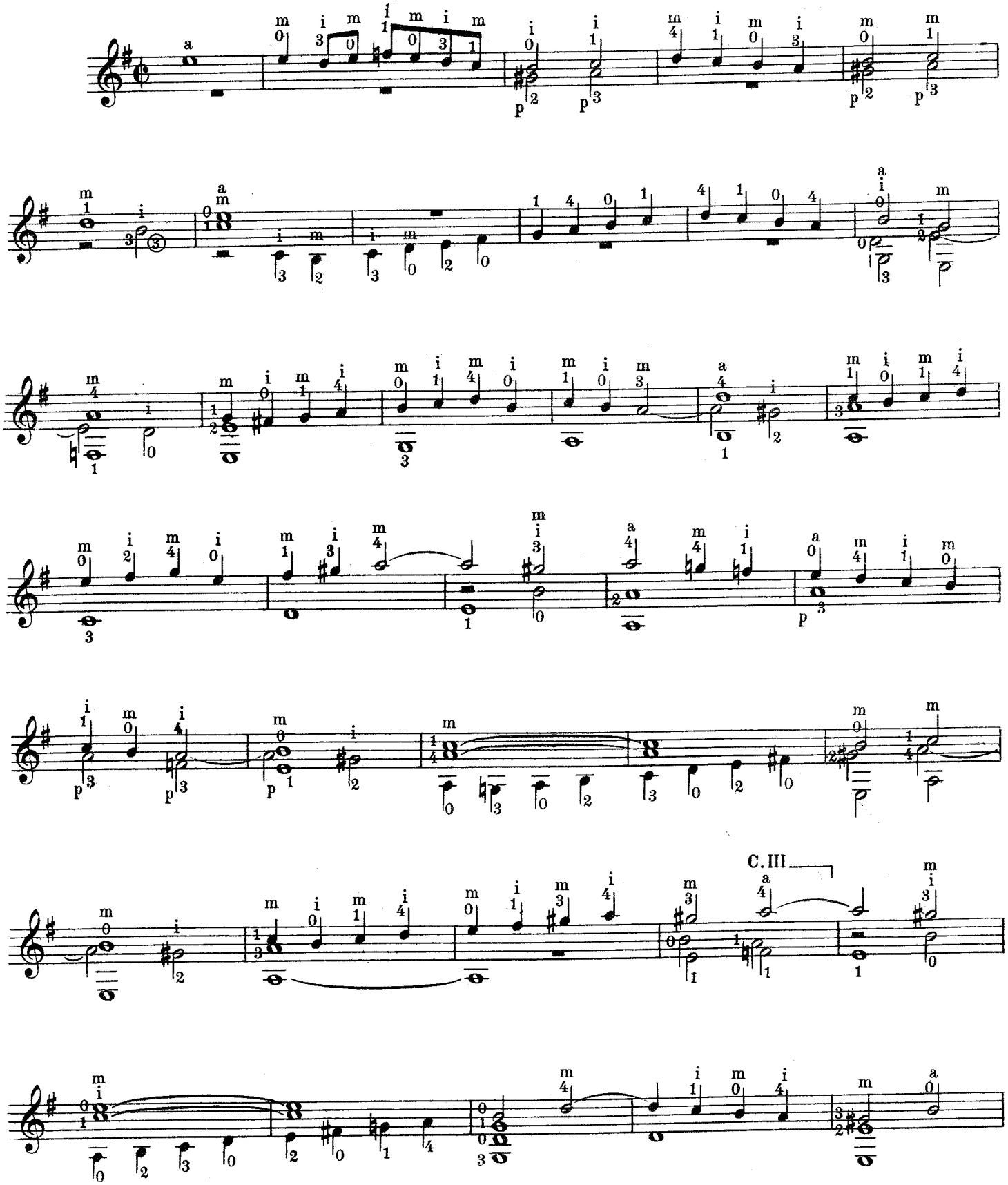
S. 6891 Z

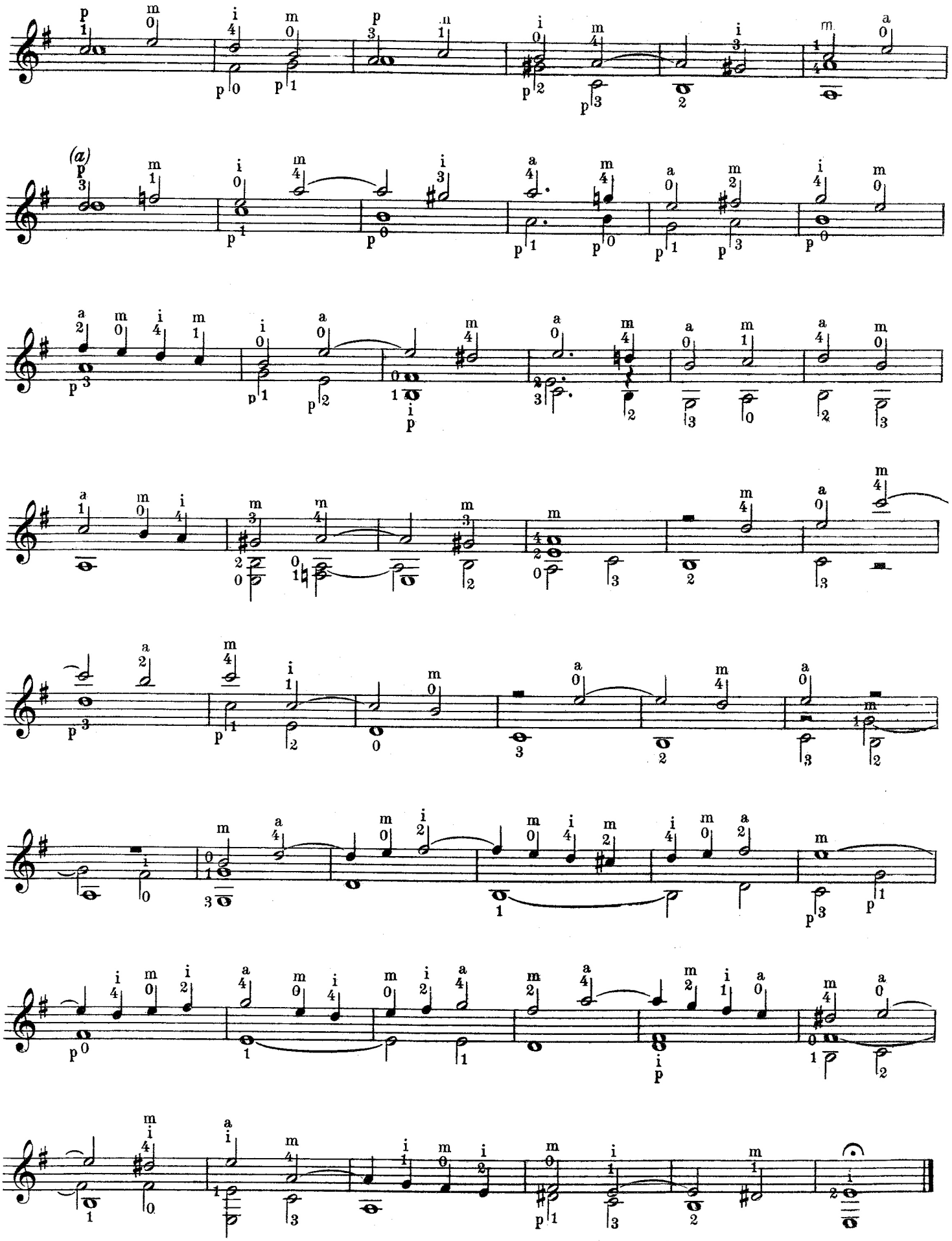
R I C E R C A R E

(Petrucci - Venezia 1507 - Libro I)

FRANCESCO SPINACINO

3ª in Fa♯ 𝅗𝅥 = 84





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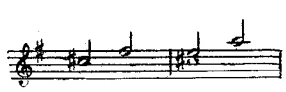
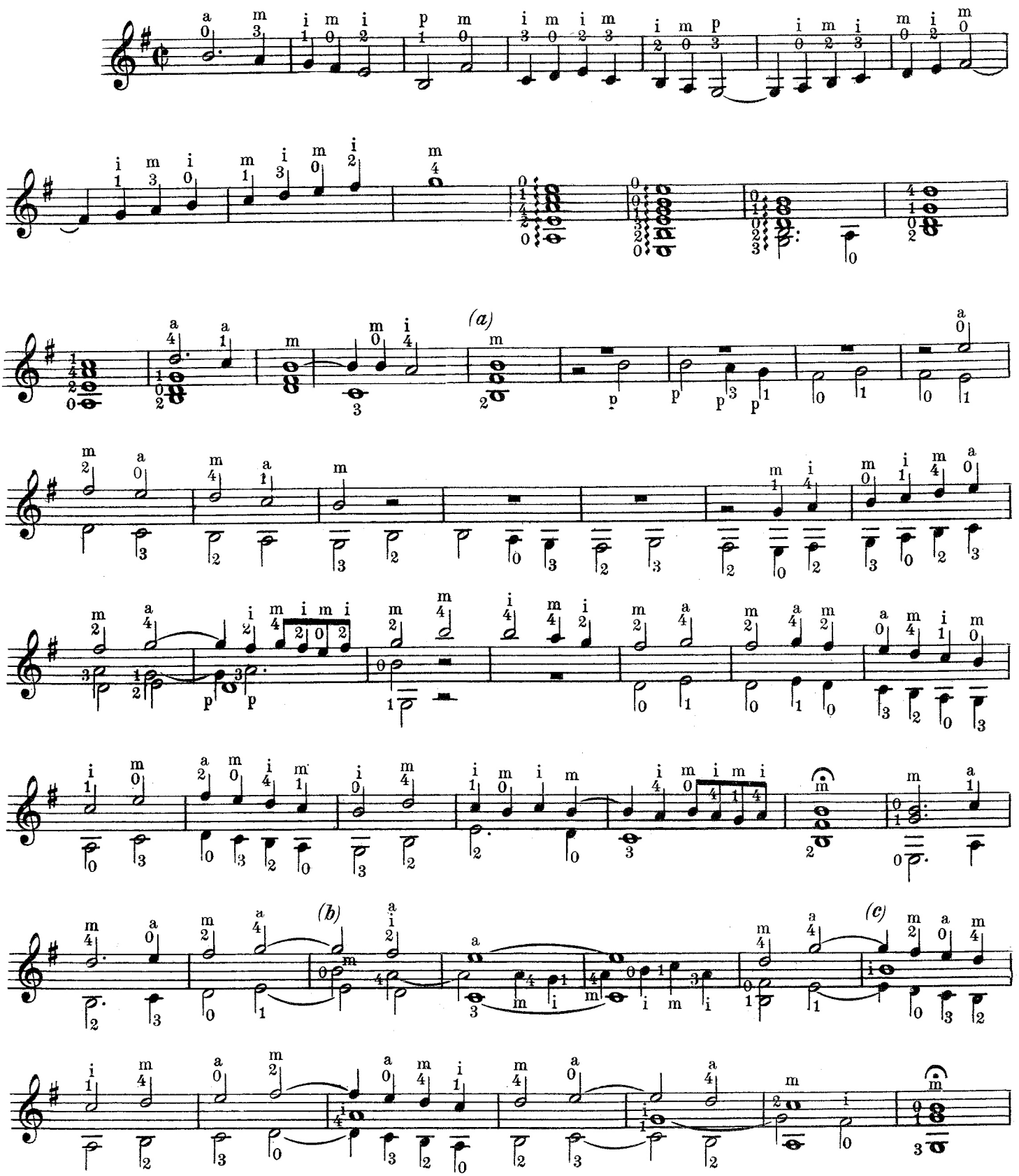


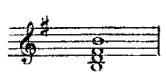
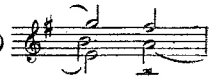
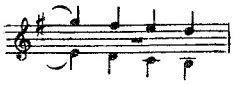
R I C E R C A R E

(Petrucci - Venezia 1507 - Libro I)

FRANCESCO SPINACINO

3ª in Fa♯ 𝅗𝅥 = 84



Orig. (a)  (b)  (c) 

(a)

(b)

C. I

(c)

Orig. (a) (b) (c)

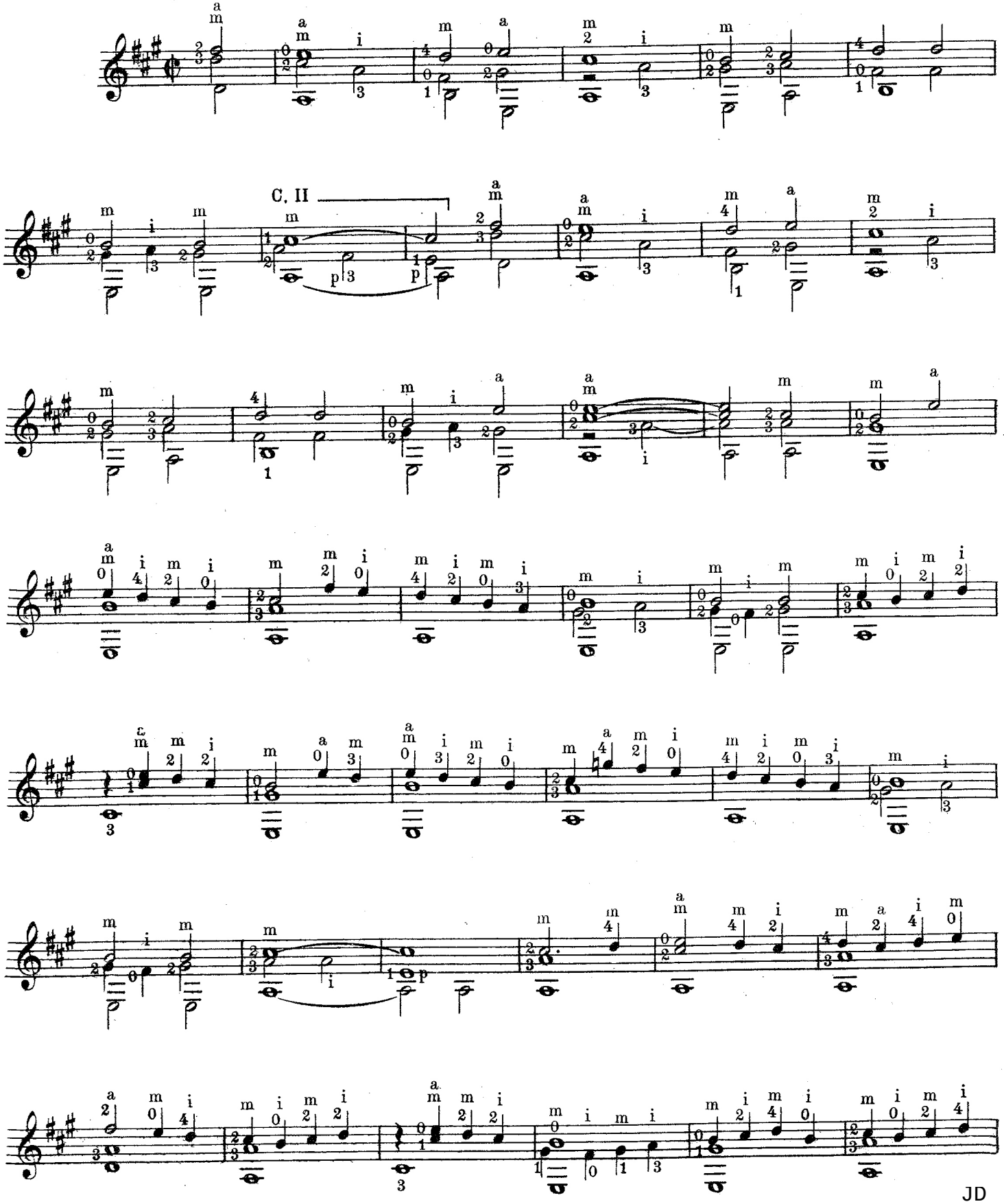
PAVANA ALLA FERRARESE,
SALTARELLO, PIVA

(Petrucci - Venezia 1508)

JOAN AMBROSIO DALZA

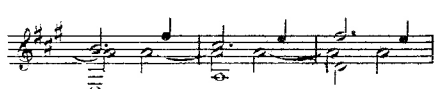
PAVANA

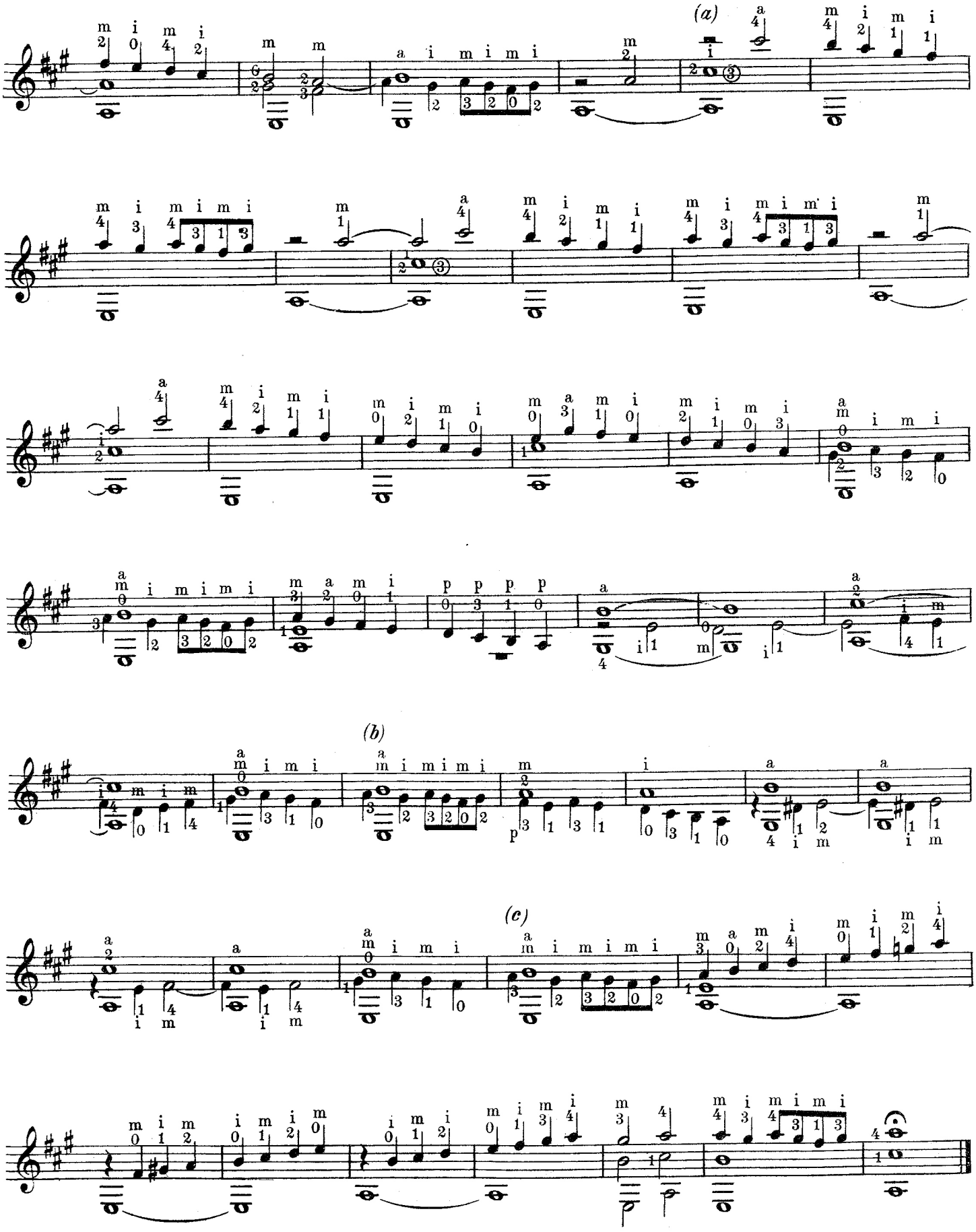
3ª in Fa♯ 𝅗𝅥 = 100



(a)

(a) Orig.



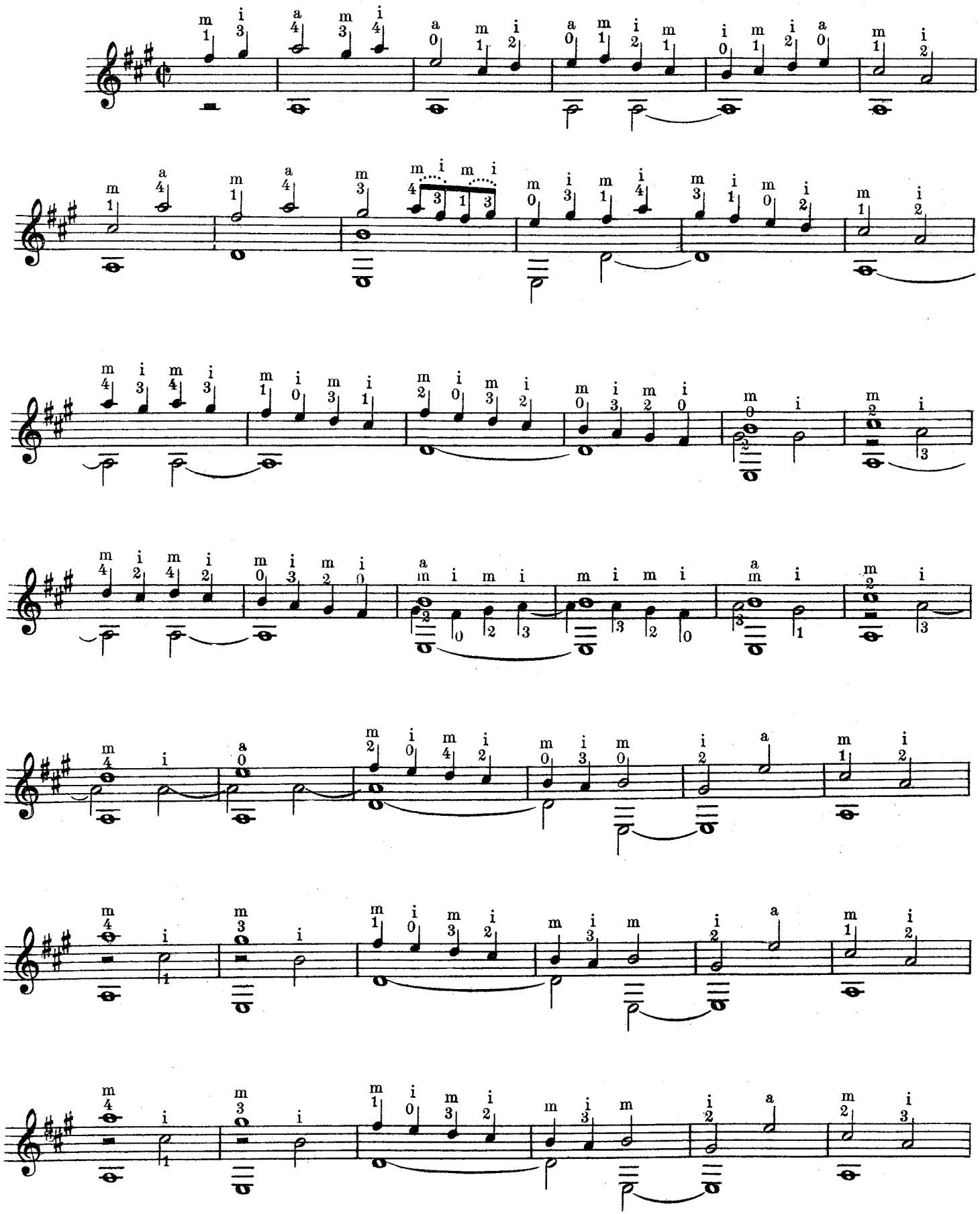


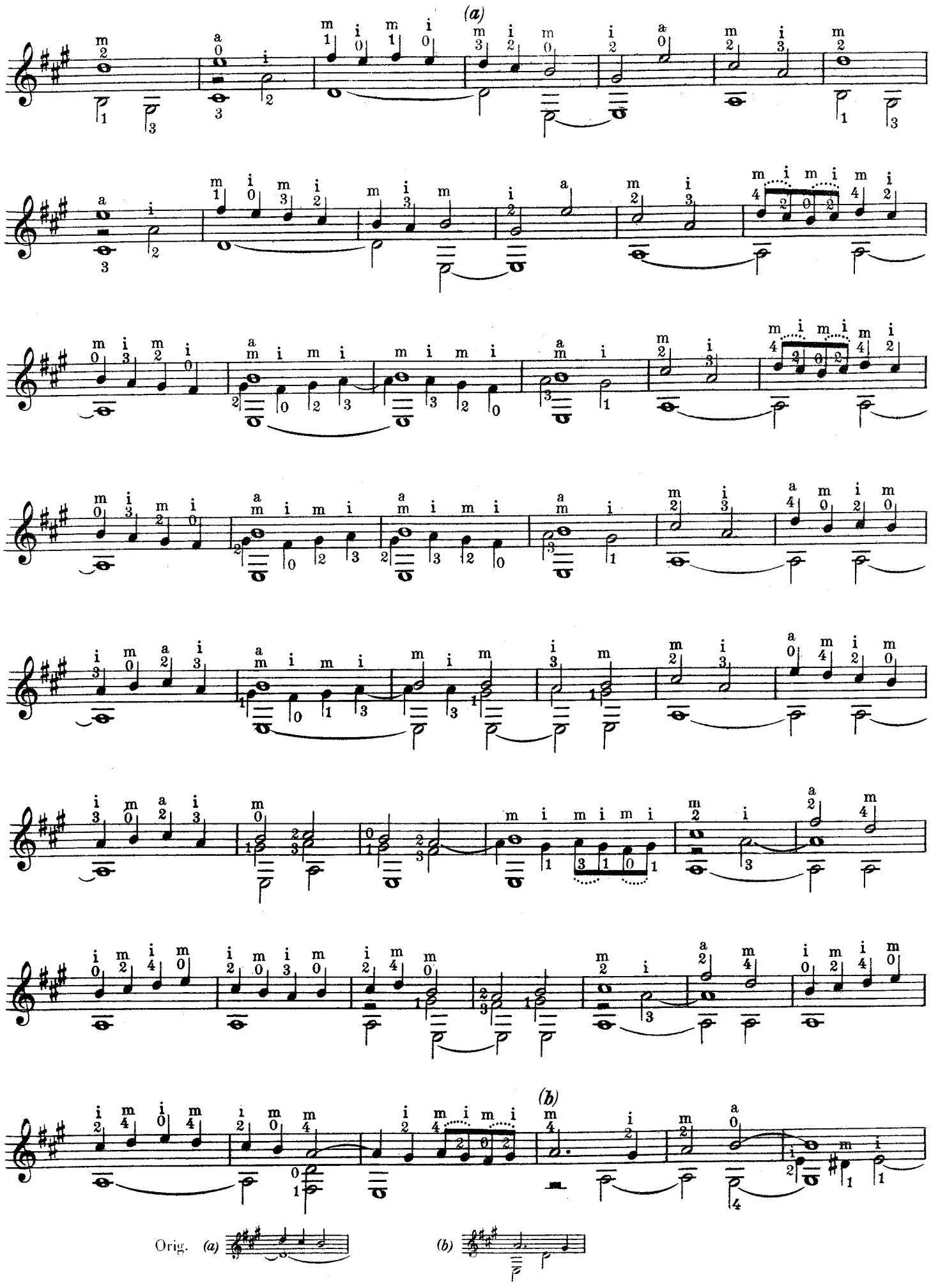
Orig. (a)

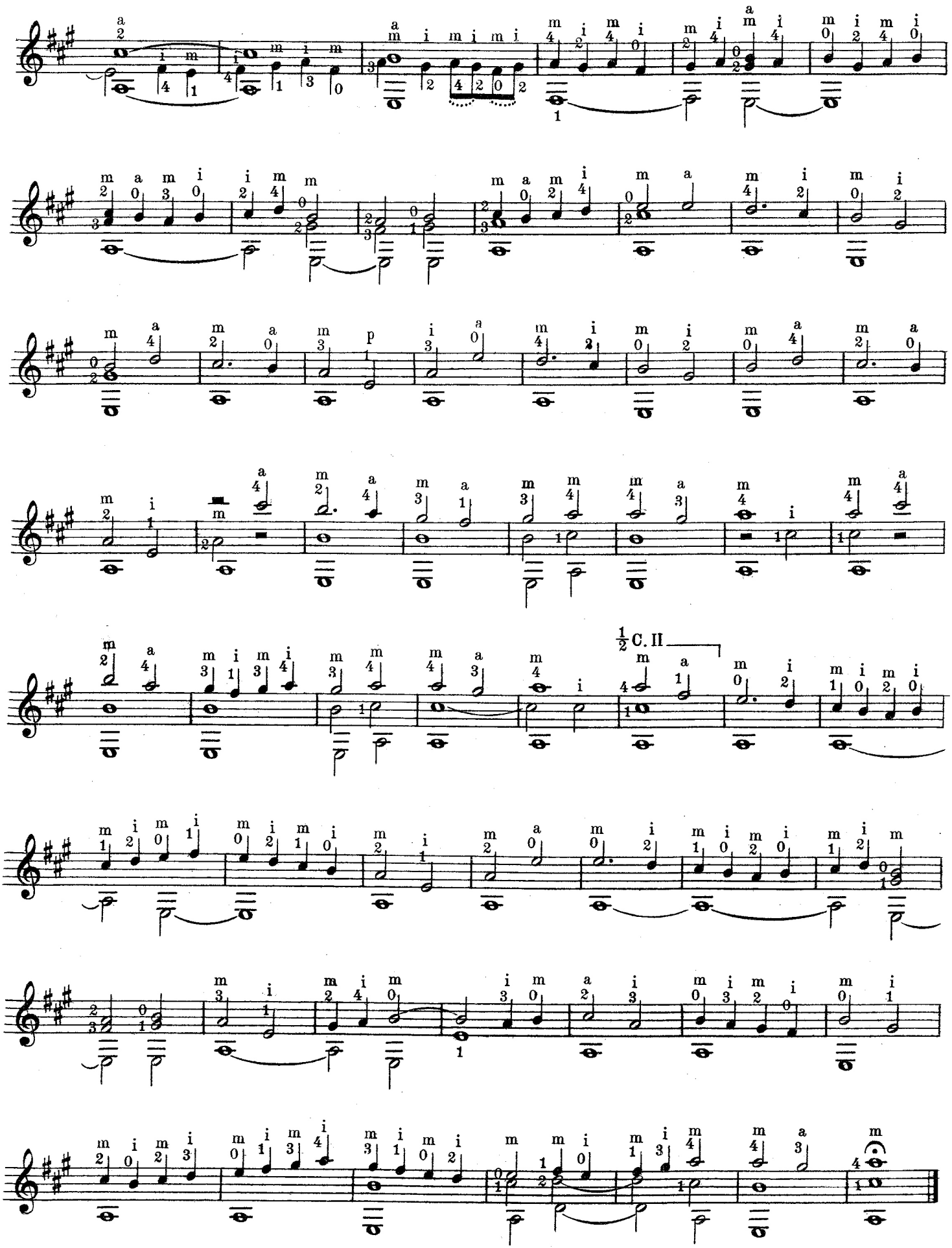
(b) (c)

SALTARELLO

3ª in Fa♯ 𝅗𝅥 = 138



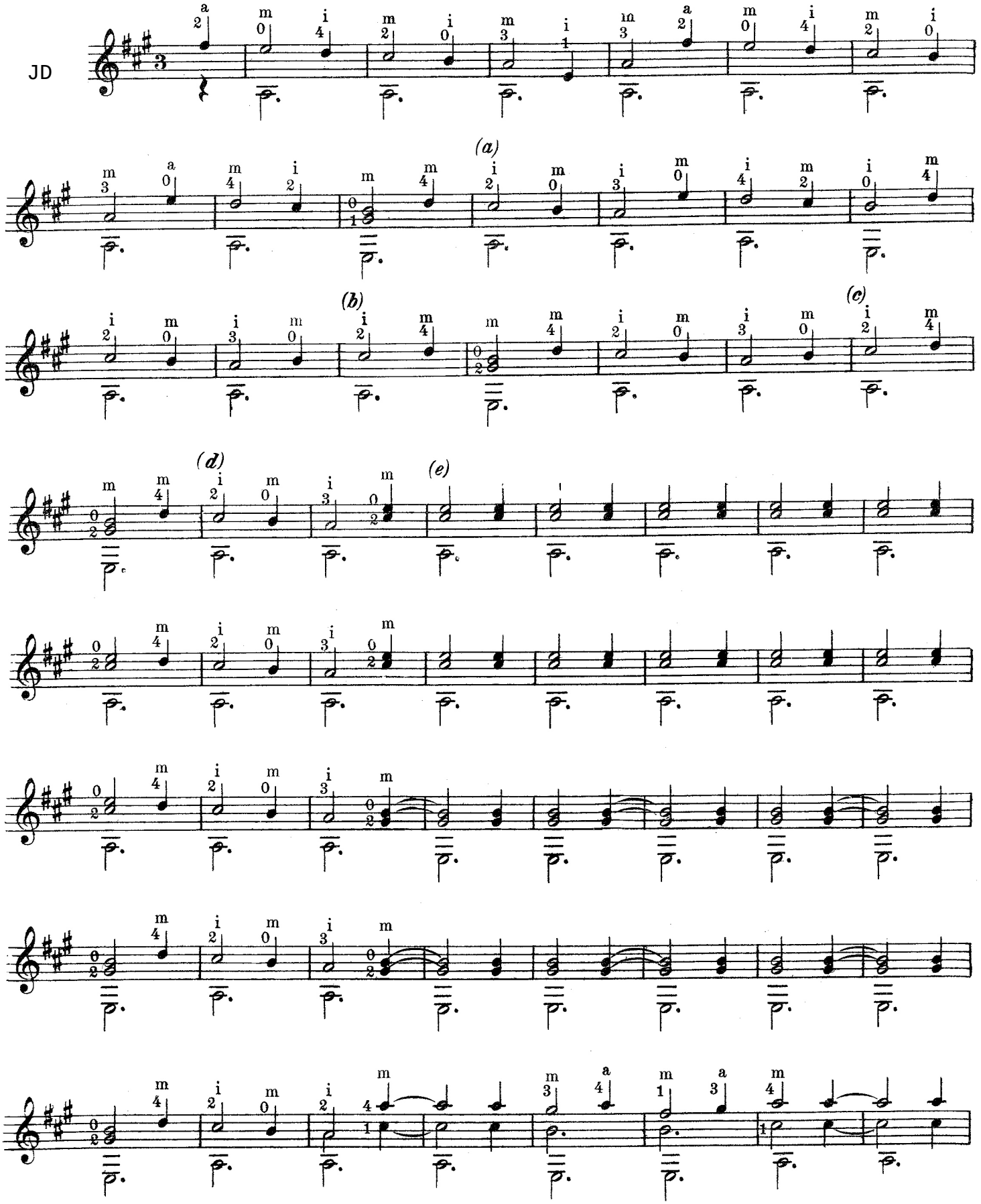

(a)
(b)
Orig. (a)
(b)


½ C. II

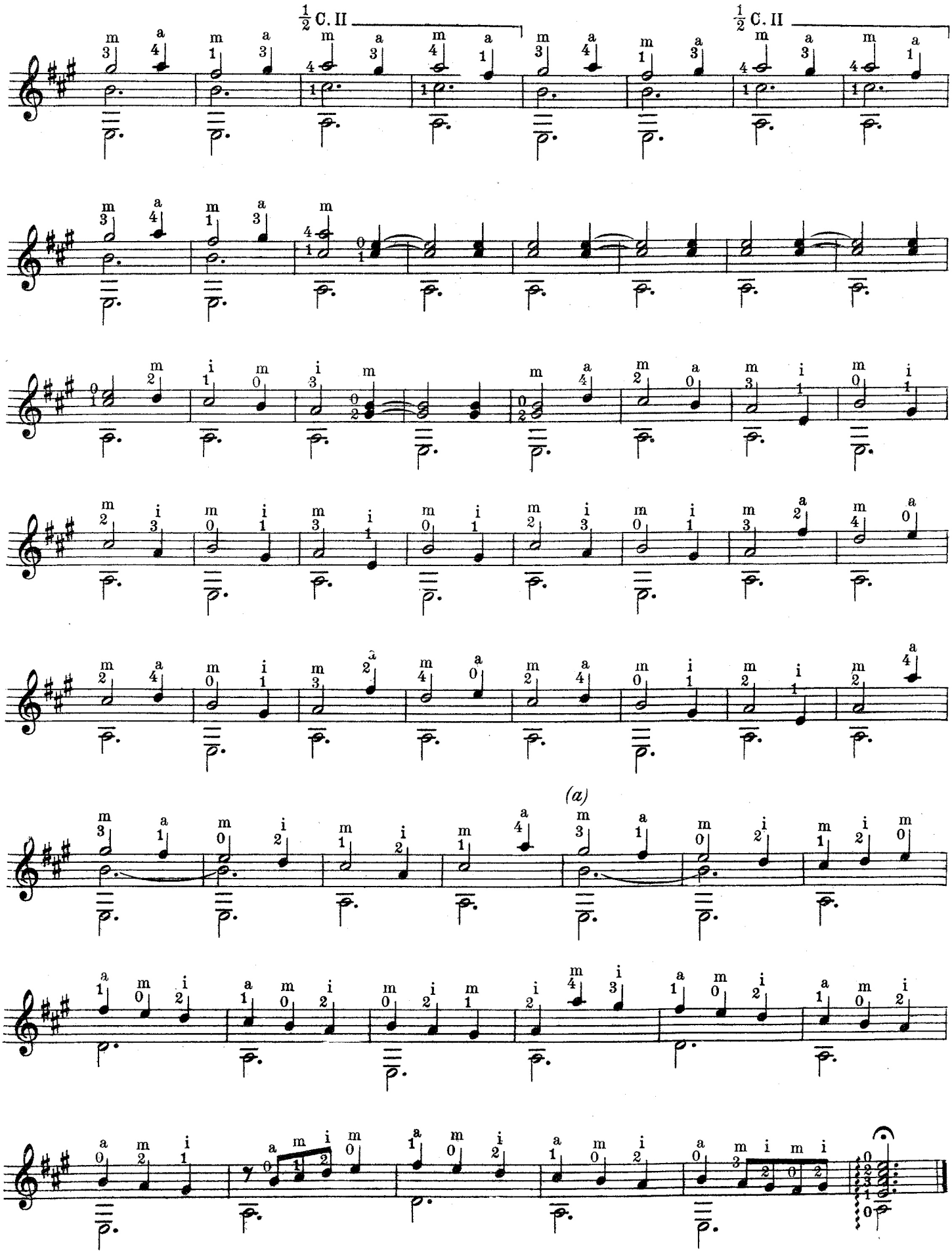
PIVA

3ª in Fa♯ 𝅗𝅥. = 112

JD



Orig. (a) (b) (c) (d) (e)



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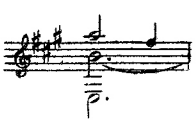


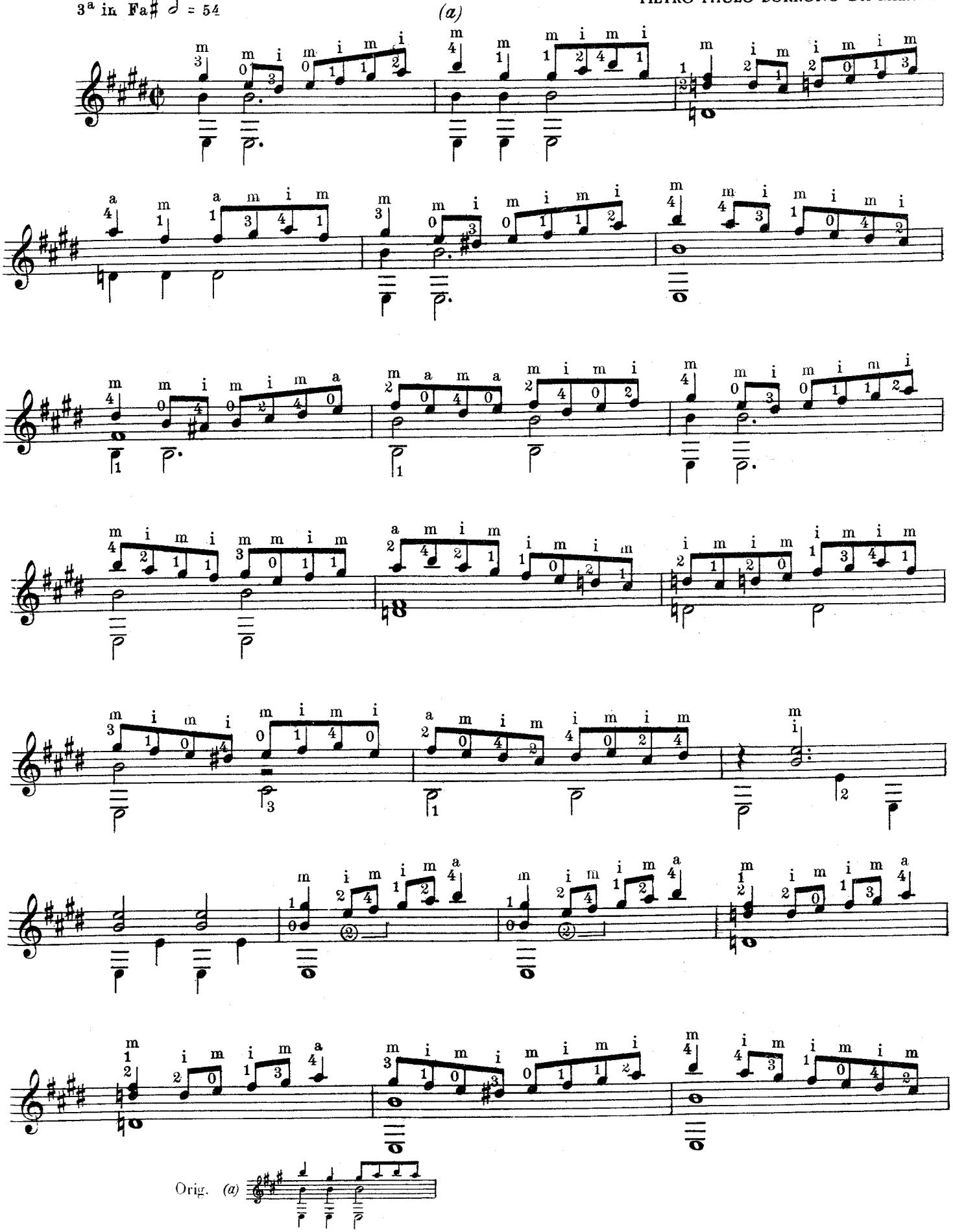
PAVANA CHIAMATA LA MILANESA

(Casteliono - Milano 1536)

PIETRO PAULO BORRONO DA MILANO

3ª in Fa♯ ♪ = 54

(a)



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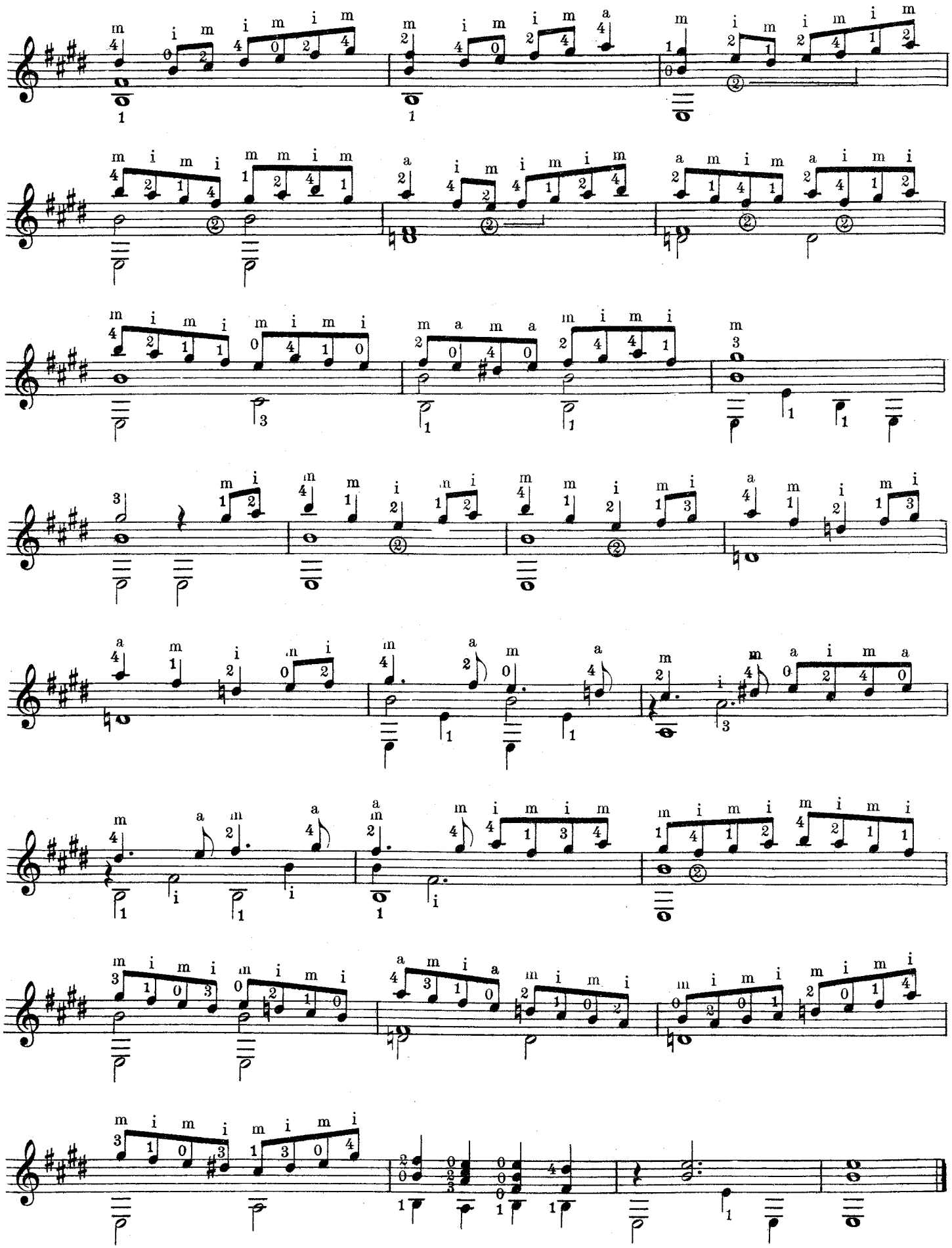
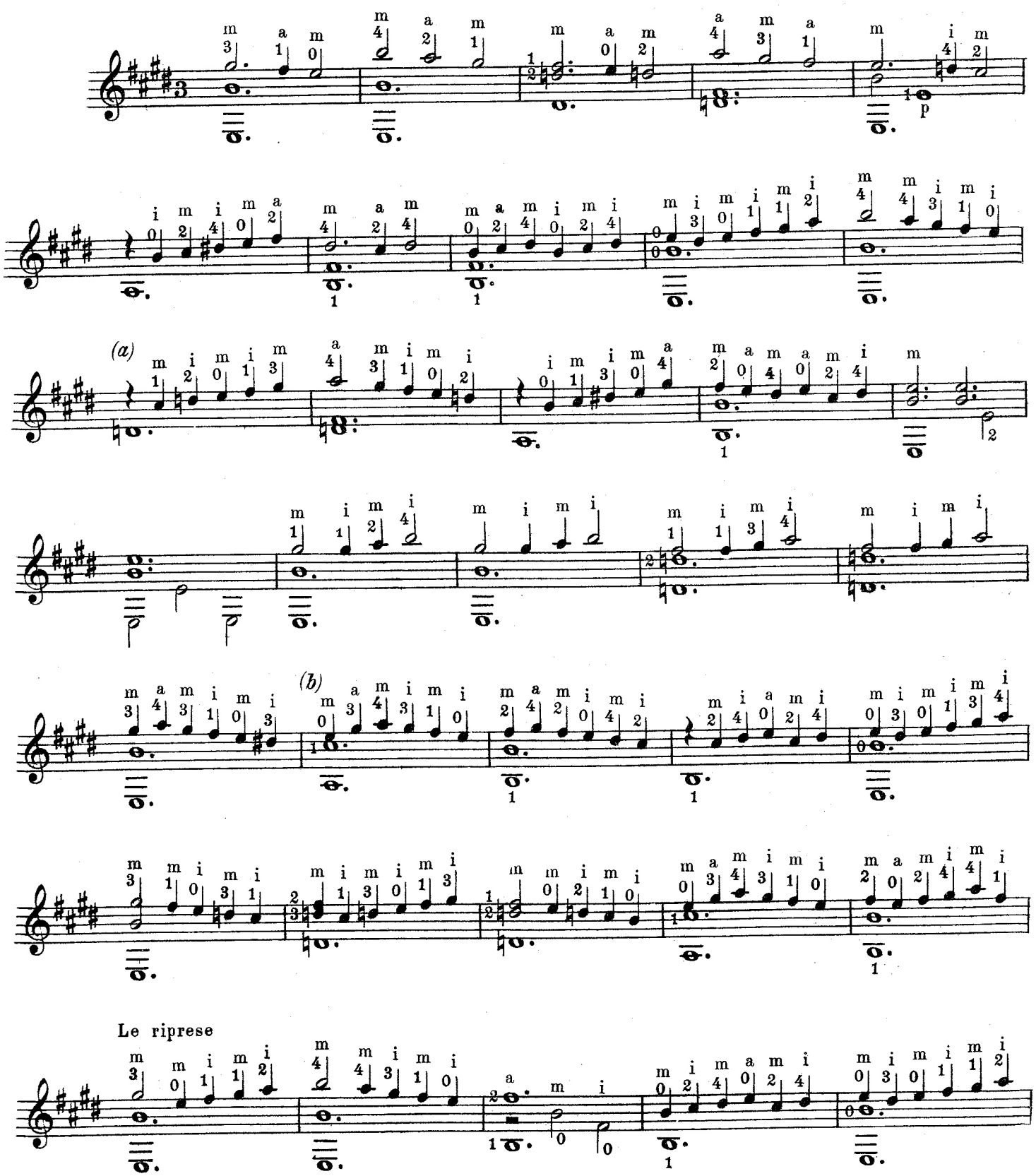


SALTARELLO DE LA PREDITTA

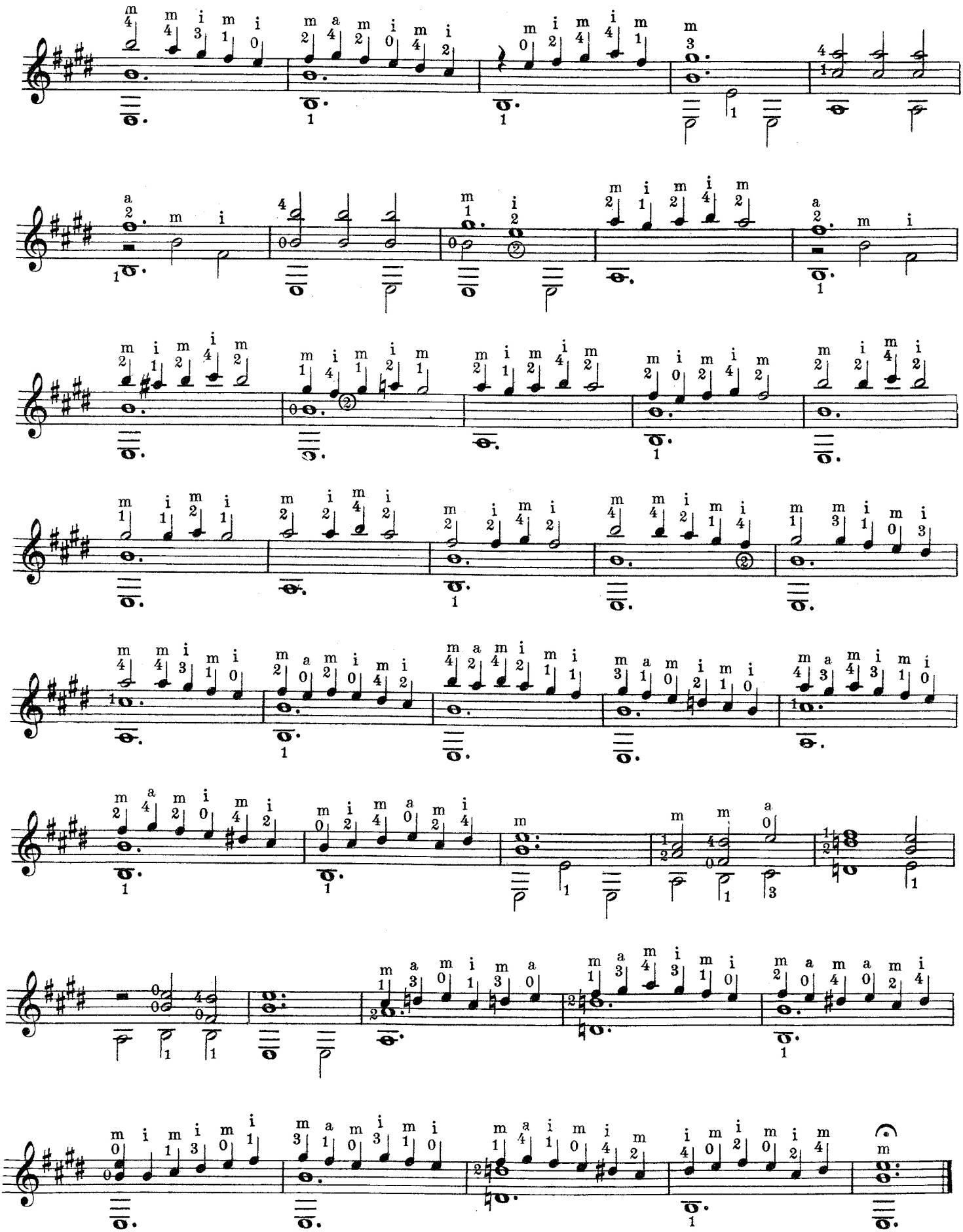
(Casteliono - Milano 1536)

PIETRO PAULO BORRONO DA MILANO

3ª in Fa♯ 𝅗𝅥 = 152



Orig. (a) (b)



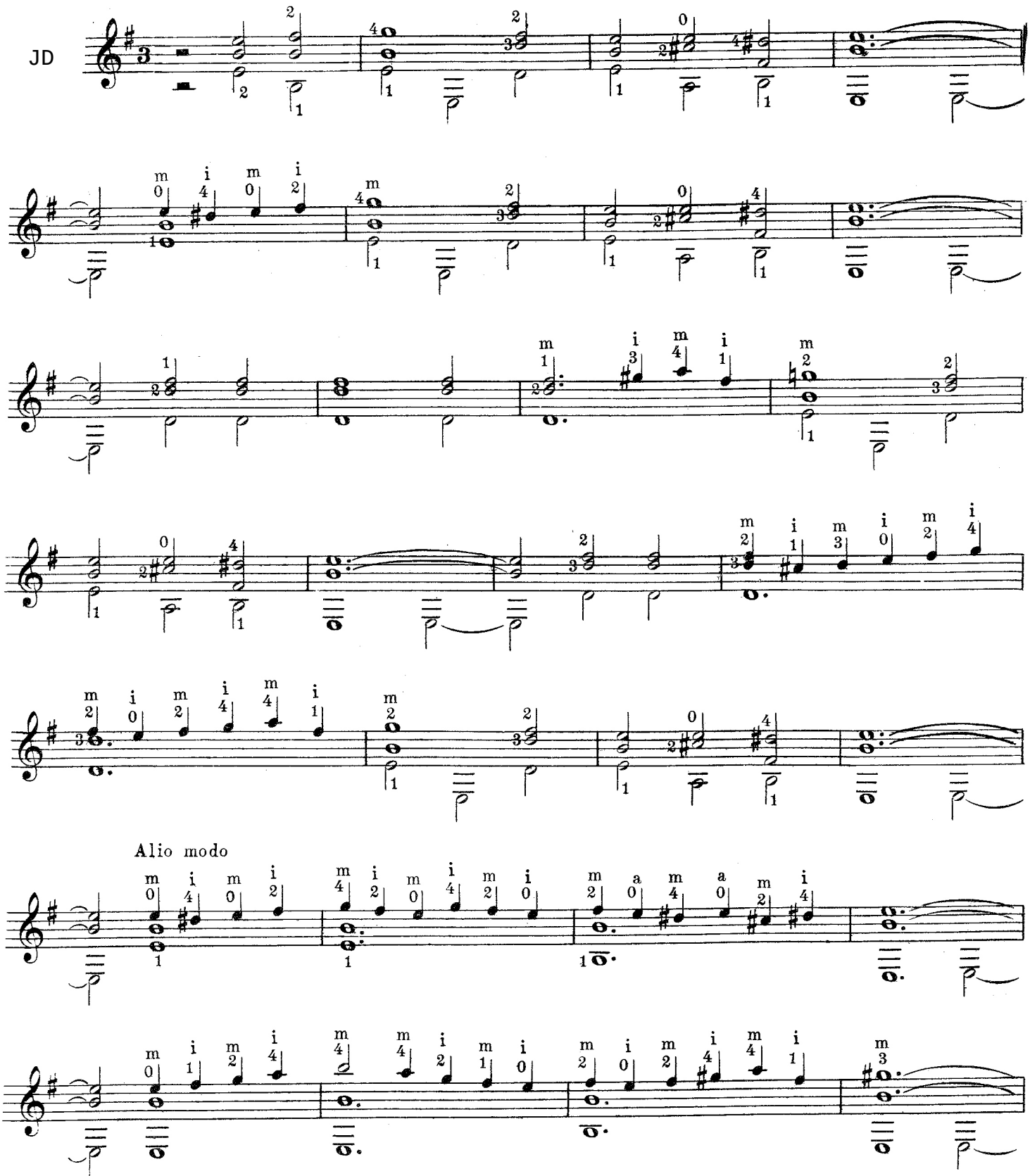
PESCHATORE CHE VA CANTANDO

(Casteliono - Milano 1536)

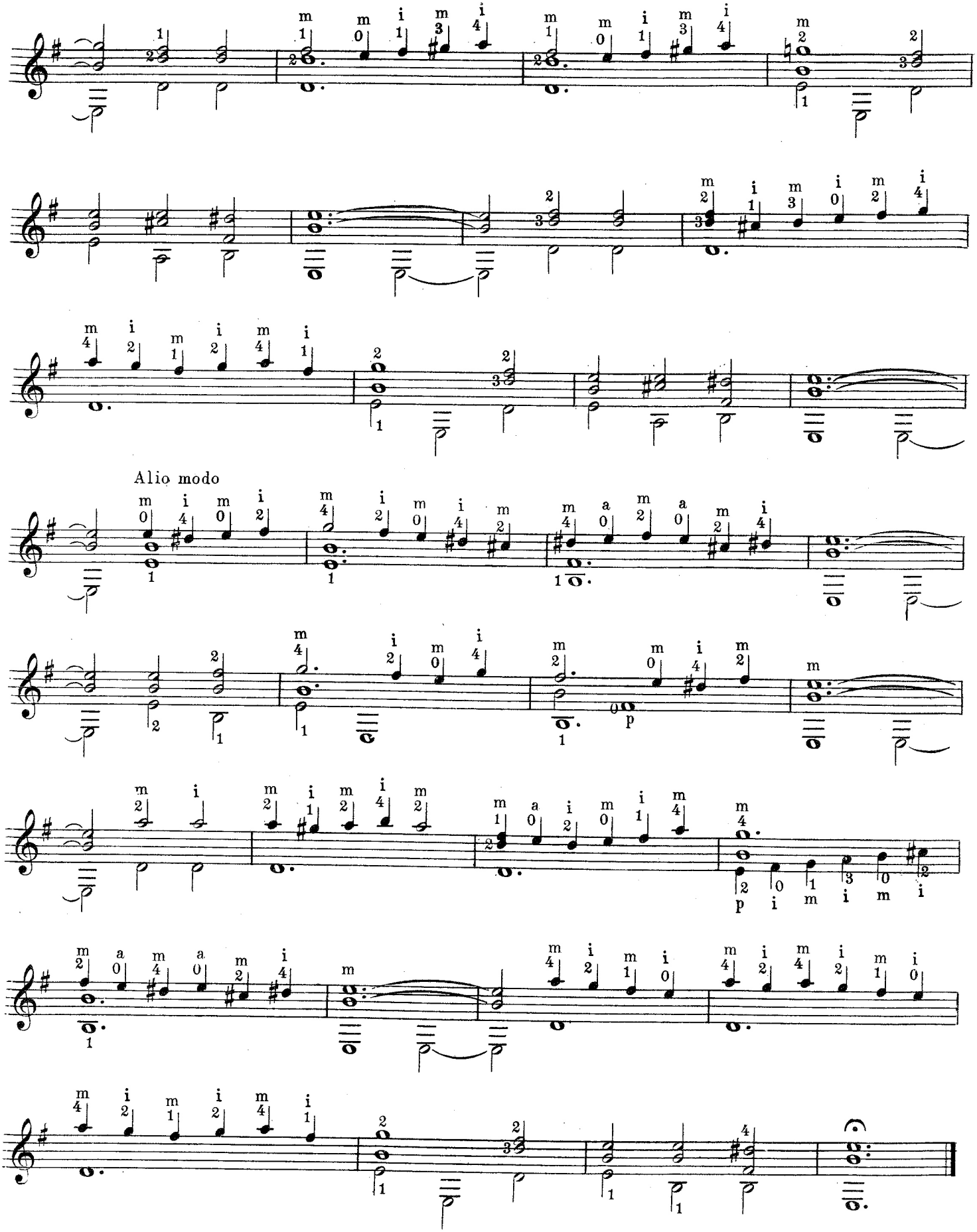
PIETRO PAULO BORRONO DA MILANO?

3.ª in Fa♯ 𝅗𝅥 = 112

JD



S 6892 Z.

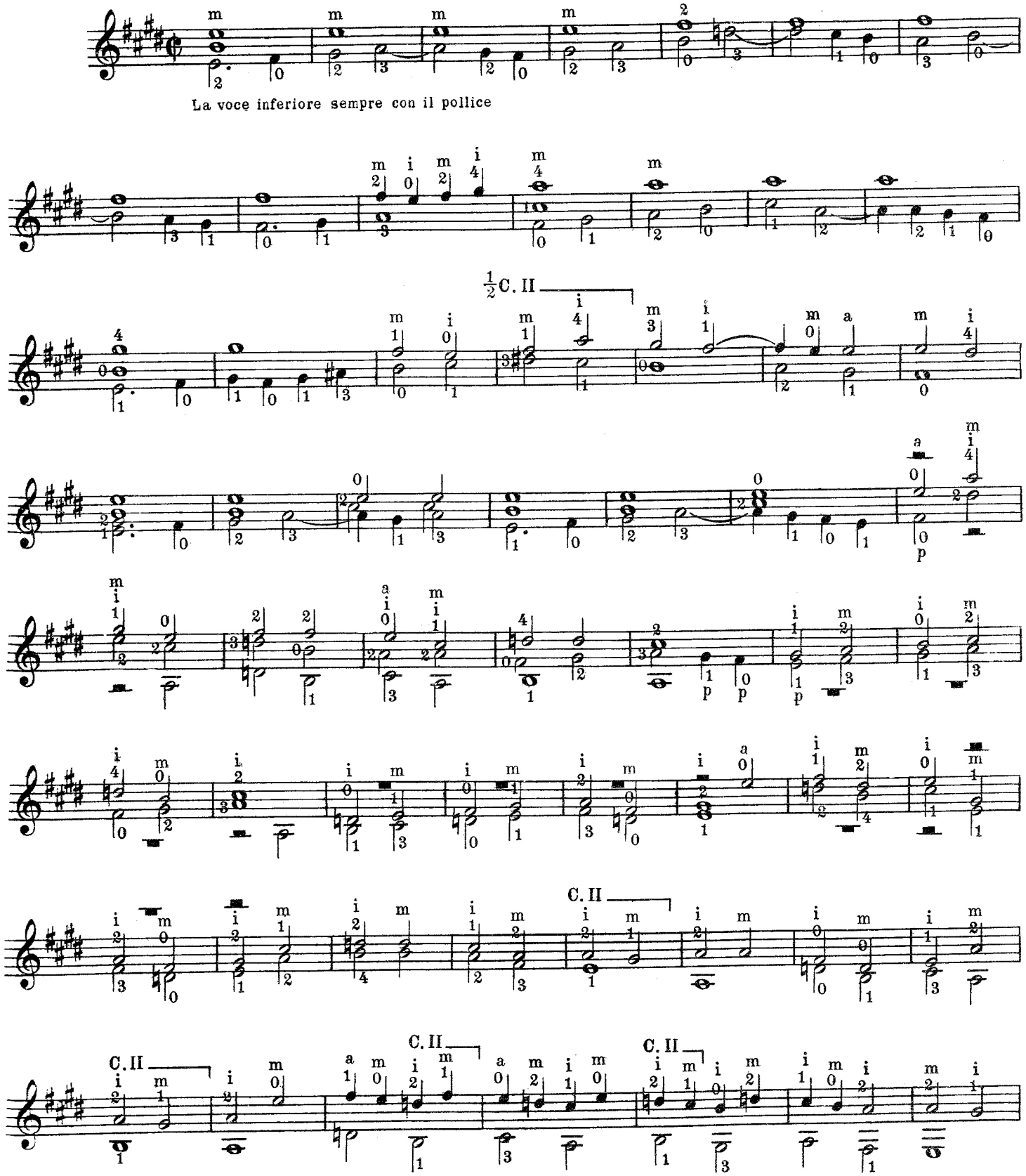

Alio modo

RICERCARE

(Marcolini - Venezia 1536)

FRANCESCO DA MILANO

3ª in Fa♯ ♩ = 100



S. 6892 Z.

(a)

C. II

(b)

½C. V

Orig. (a)

(b)

RICERCARE

(Marcolini - Venezia 1536)

FRANCESCO DA MILANO

3ª in Fa♯ 𝅗𝅥 = 88

JD

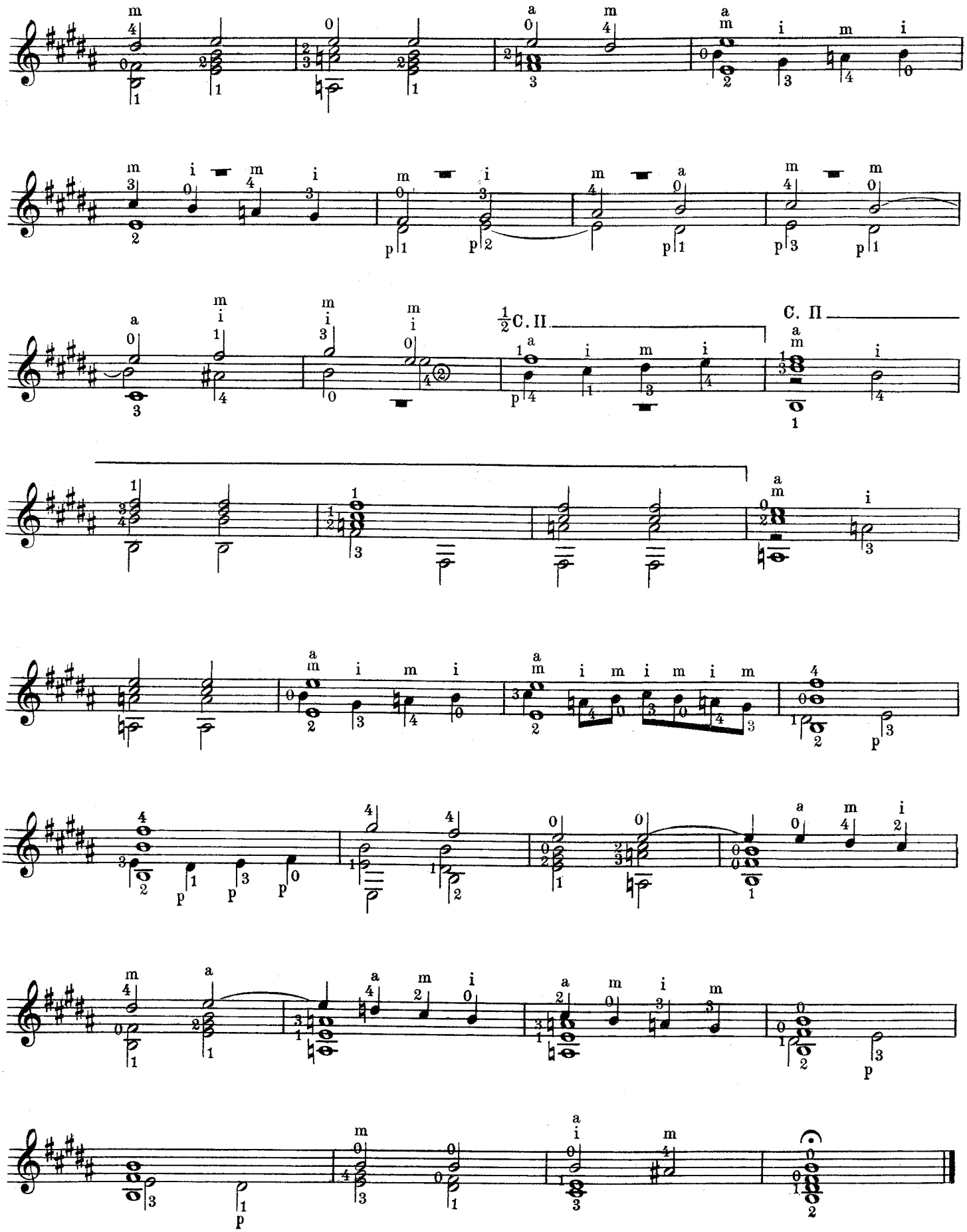
C.II

C.II

(a)

(b)

Orig. (a) (b)

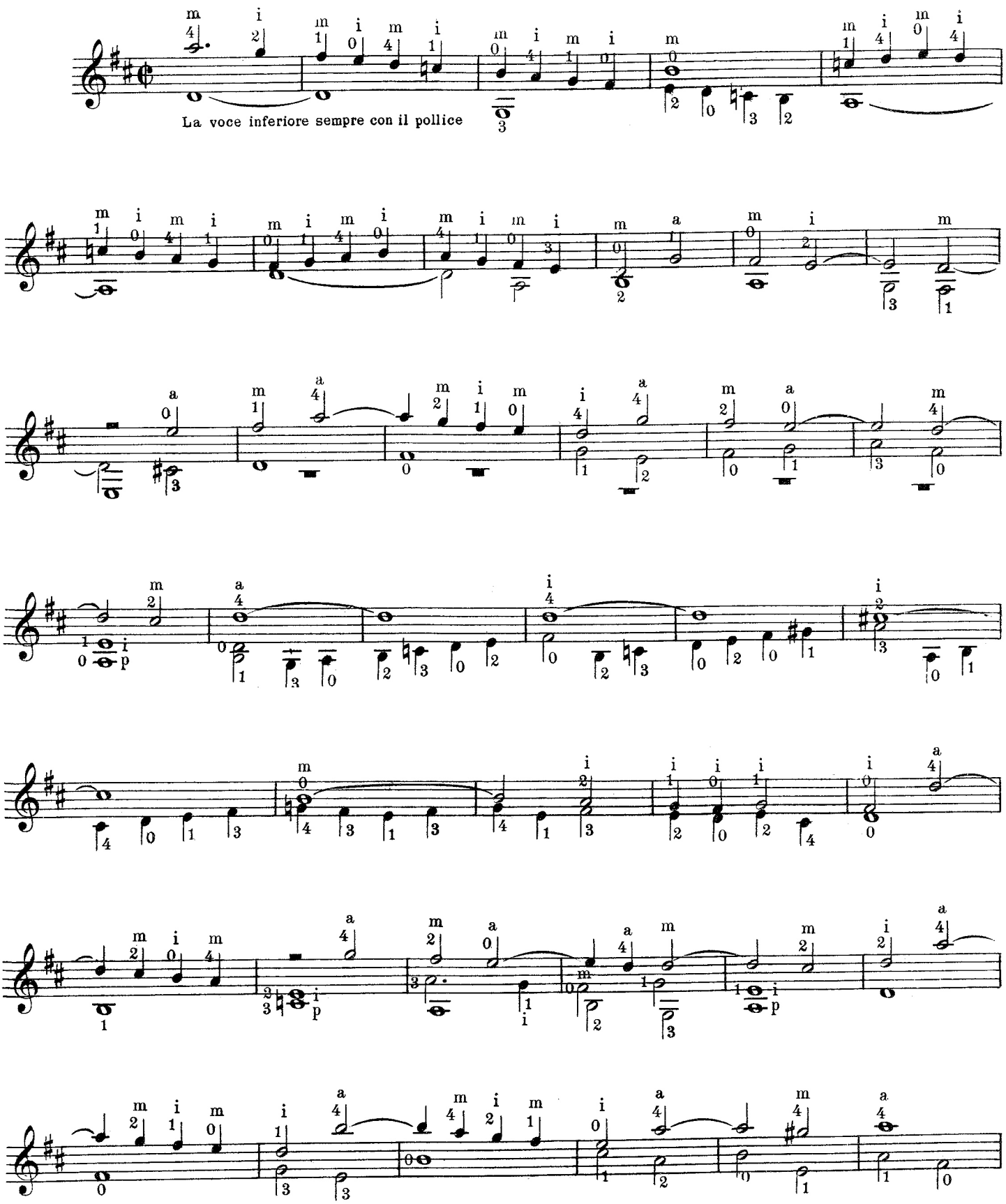

½C. II
C. II

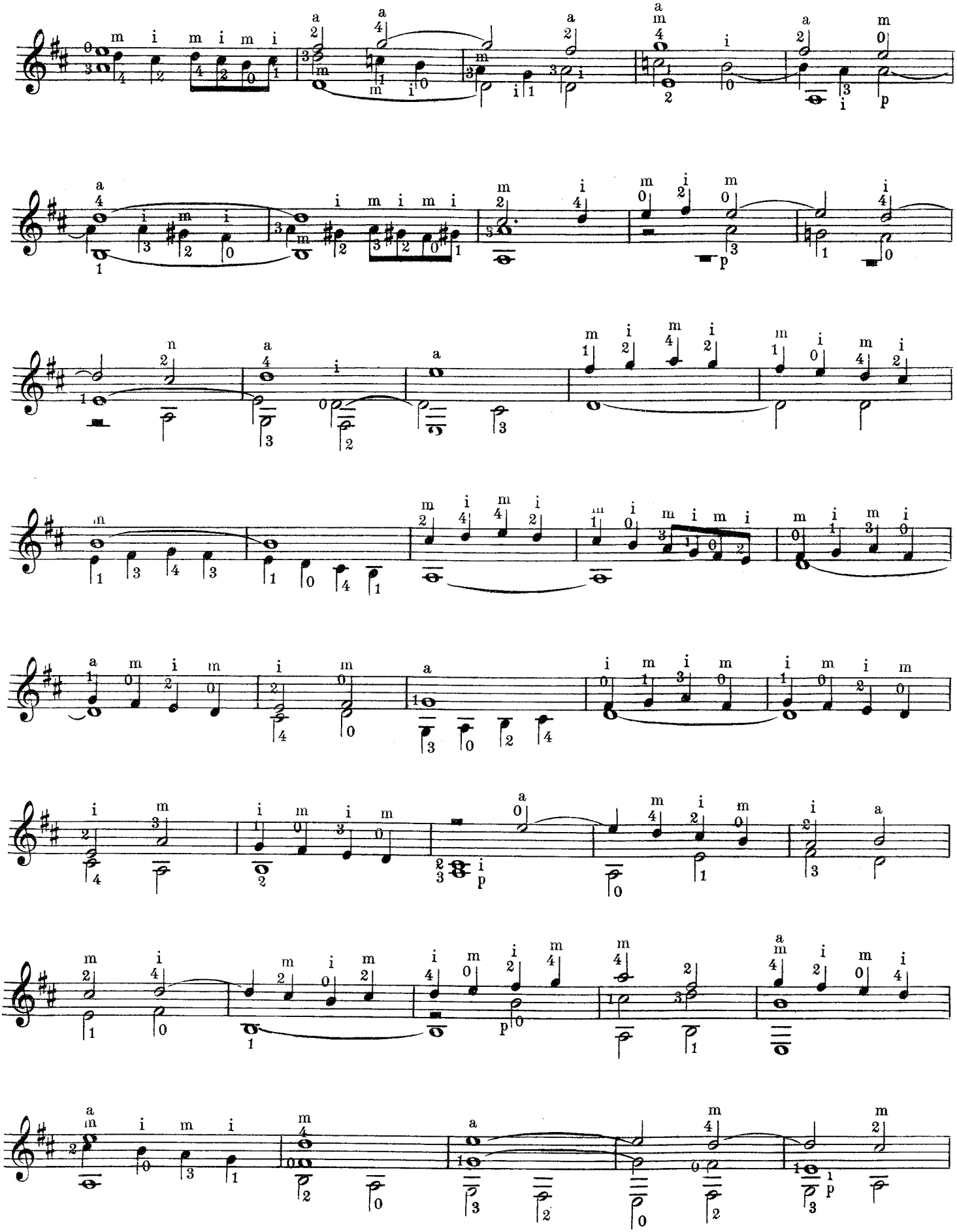
RICERCARE

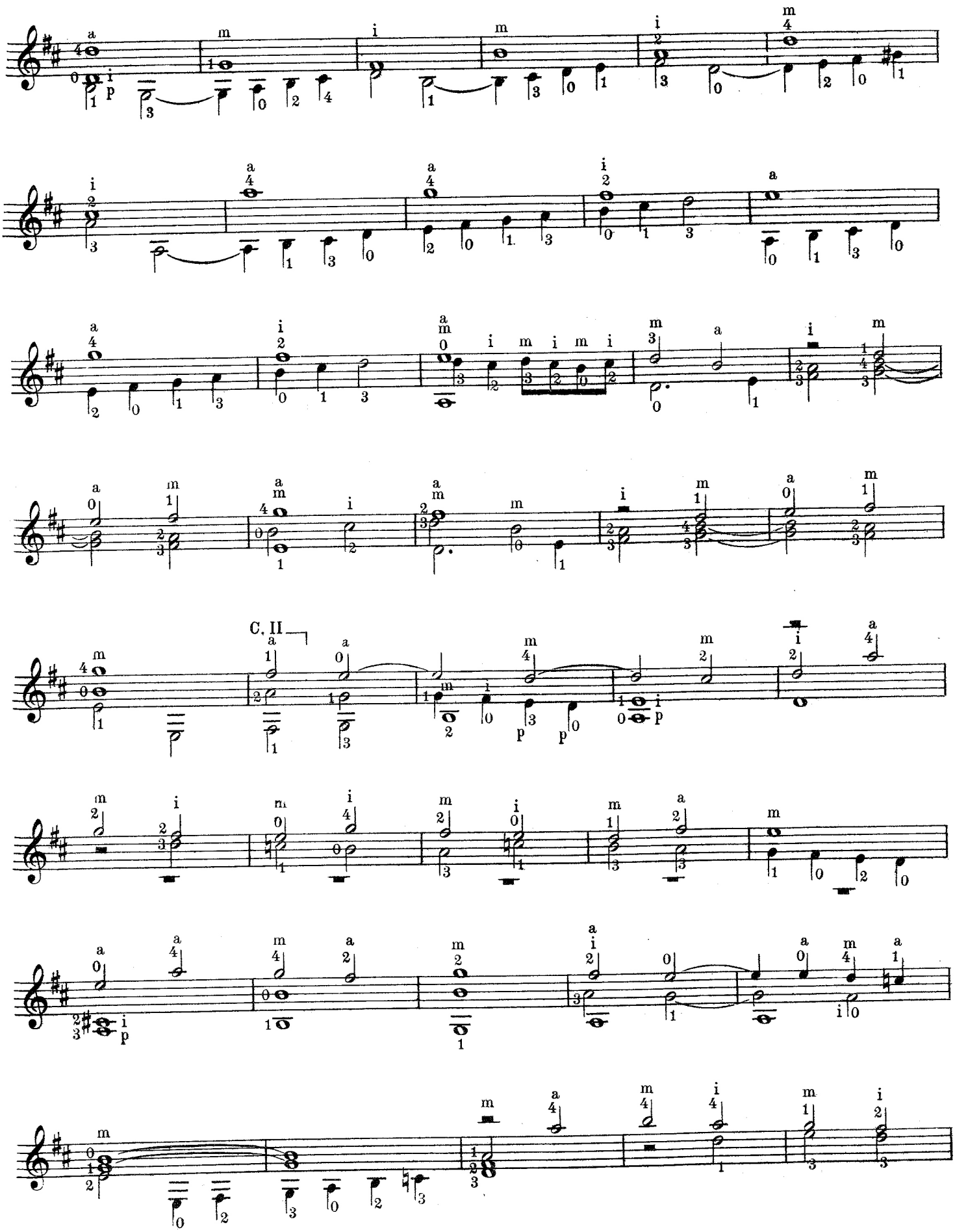
(Marcolini - Venezia 1536)

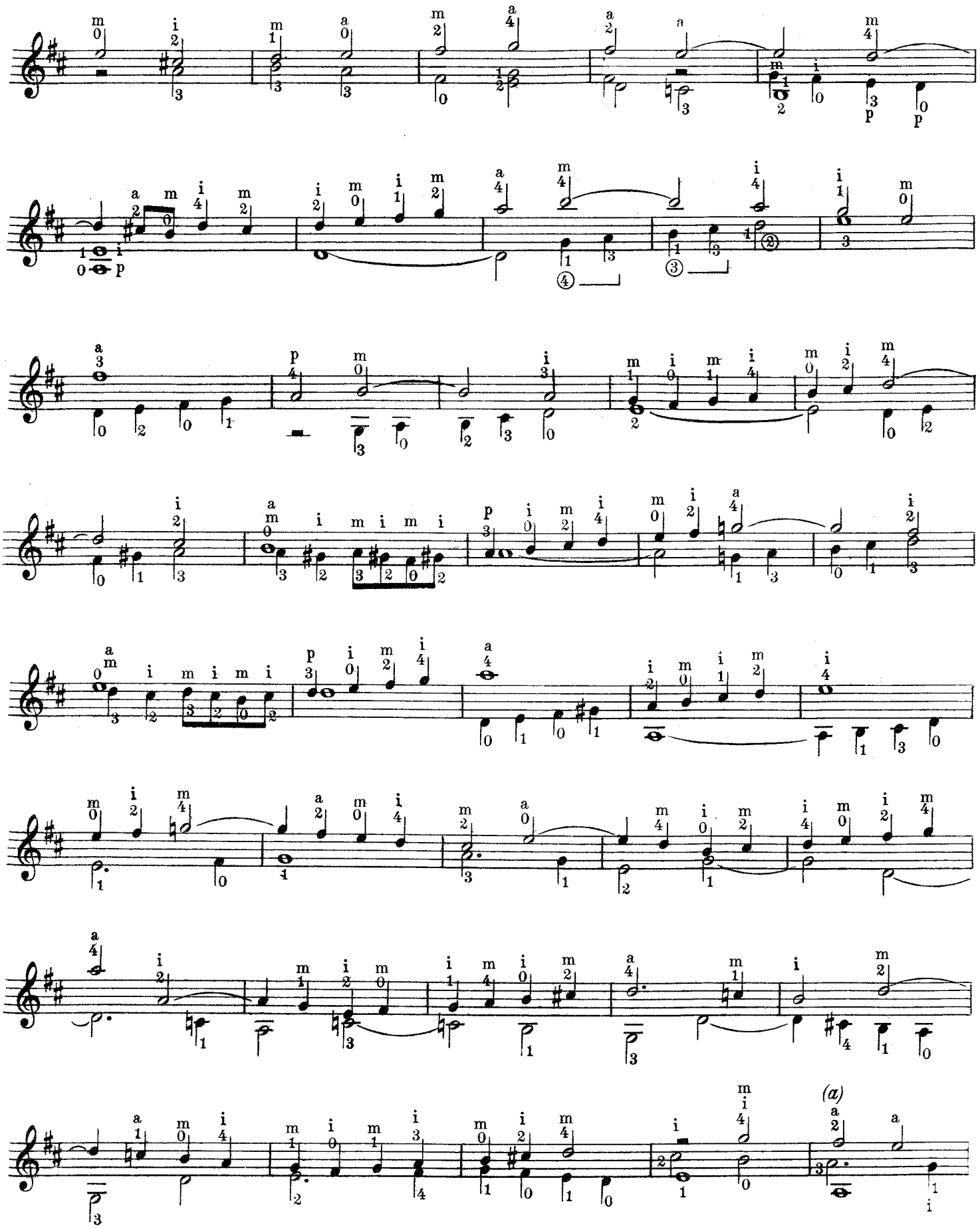
FRANCESCO DA MILANO

3ª in Fa♯ 𝅗𝅥 = 92

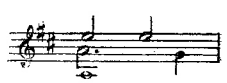


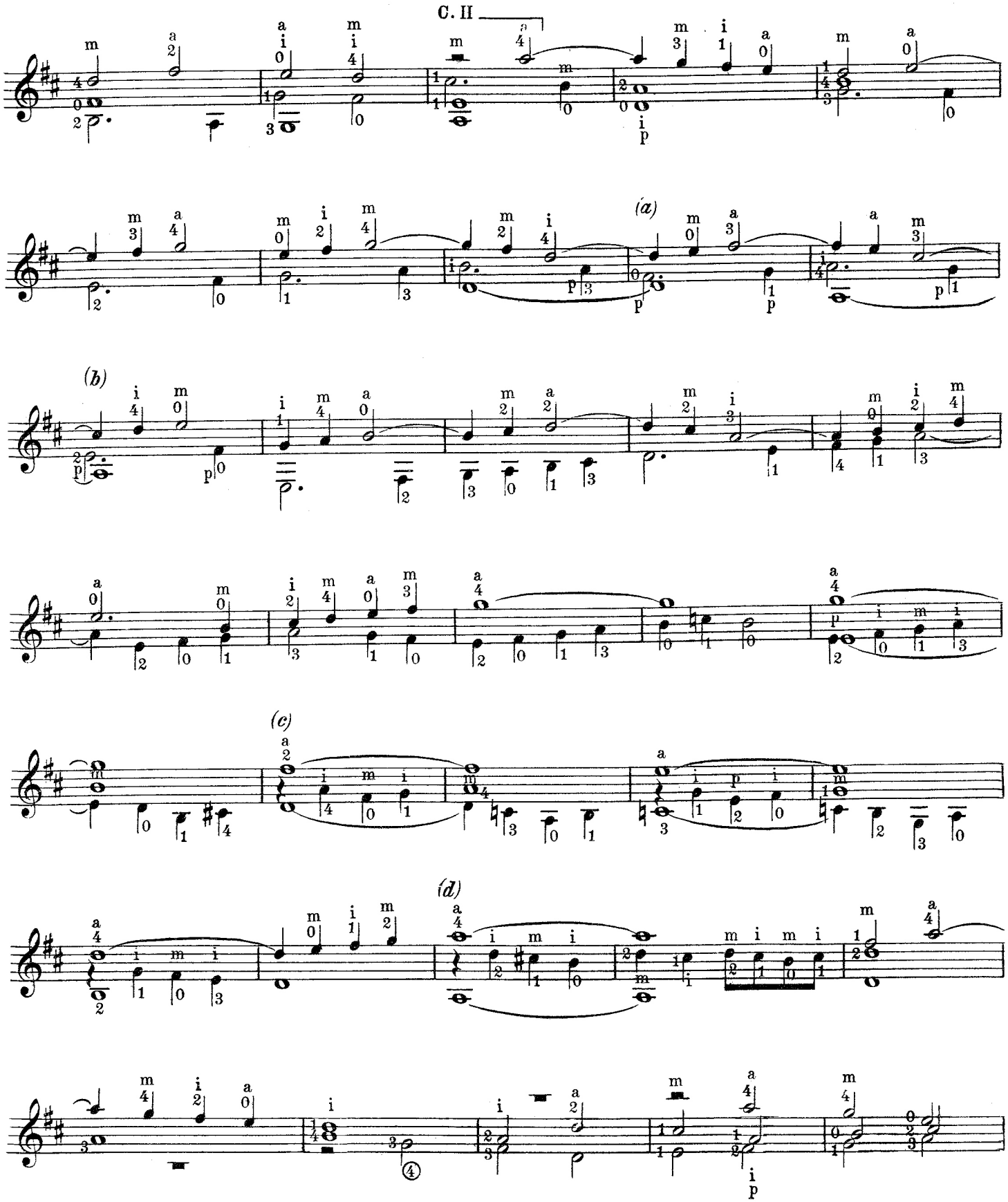



C. II

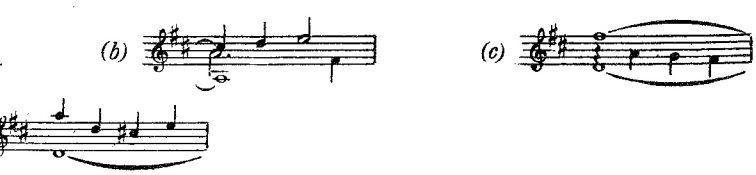


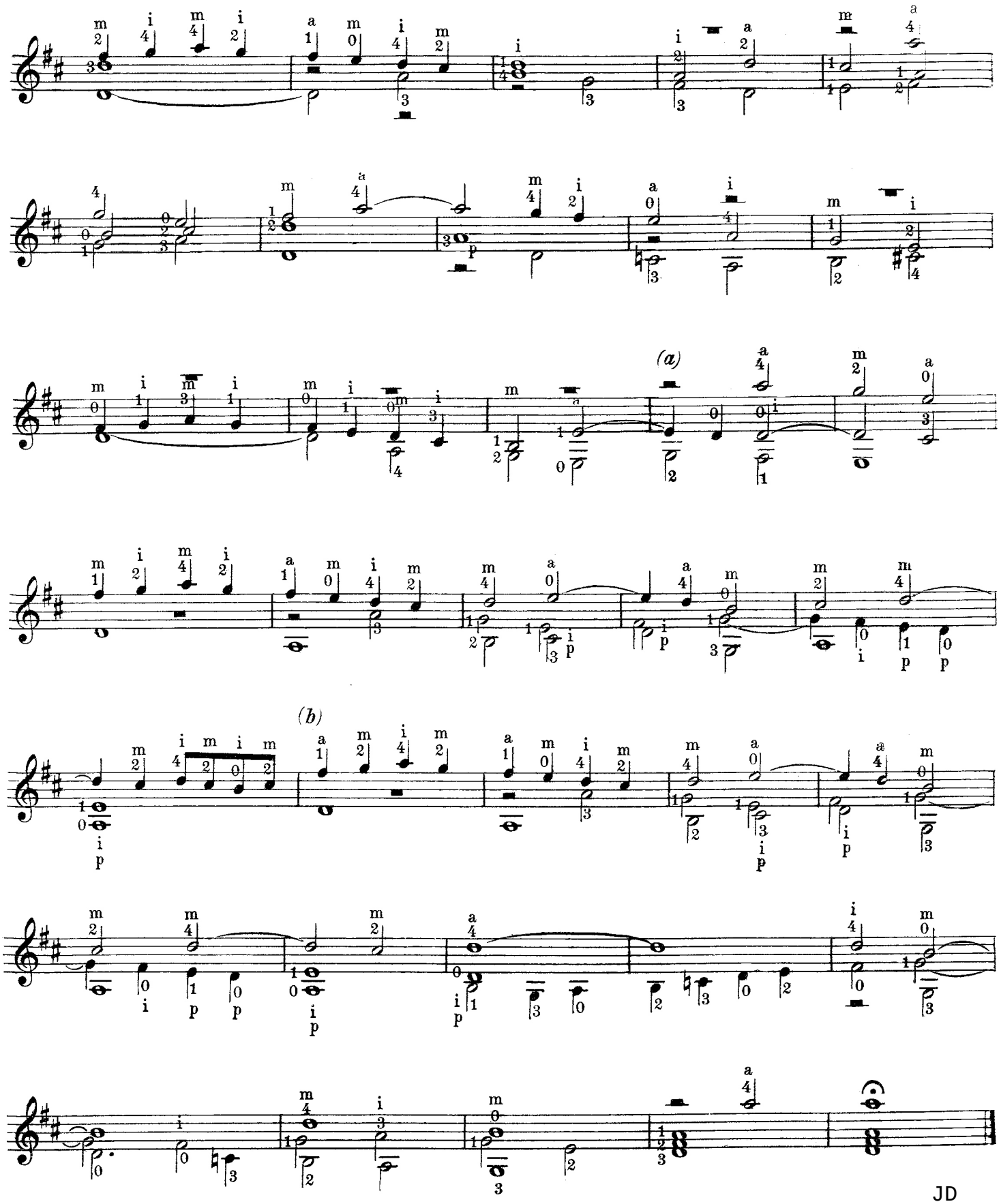
Orig. (a)





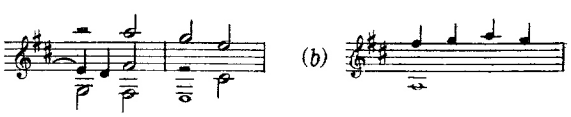
Orig. (a) Manca il Mi del secondo tempo.
The E of the second time is missing.
Il manque le Mi du deuxième temps.
Es fehlt die E des zweites Tempos.





JD

Orig. (a) (b)



ANTOLOGIA
DI
MUSICA ANTICA

per liuto, vihuela e chitarra

VOLUME II

Composizioni di: V.Capirola, P.P. Borrono, M. da L'Aquila,
J. M. da Crema, G. Gorzanis, G. C. Barbetta

Trascrizione in notazione moderna e diteggiatura
di Ruggero Chiesa

ICGI 1013 02

M
125
C49
A6
v.2
c.2

EDIZIONI SUVINI ZERBONI - MILANO

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ANTOLOGIA DI MUSICA ANTICA

Vol. II

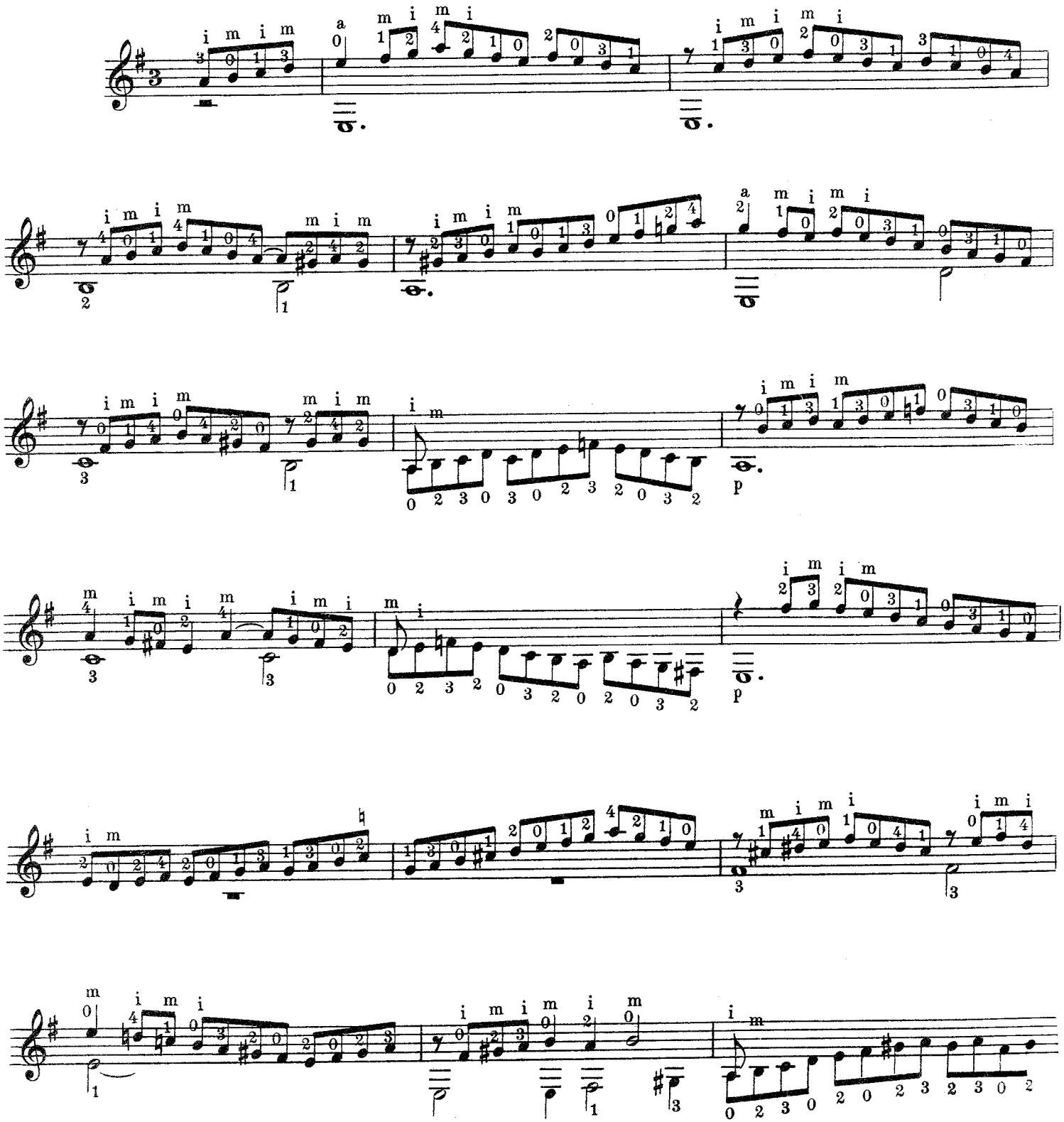
Trascr. e diteggiatura
di R. Chiesa

S P A G N A

(Op. manoscritta - circa 1520)

VINCENZO CAPIROLA

3ª in Fa♯ 𝅗𝅥 = 63



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S. 7115 Z.

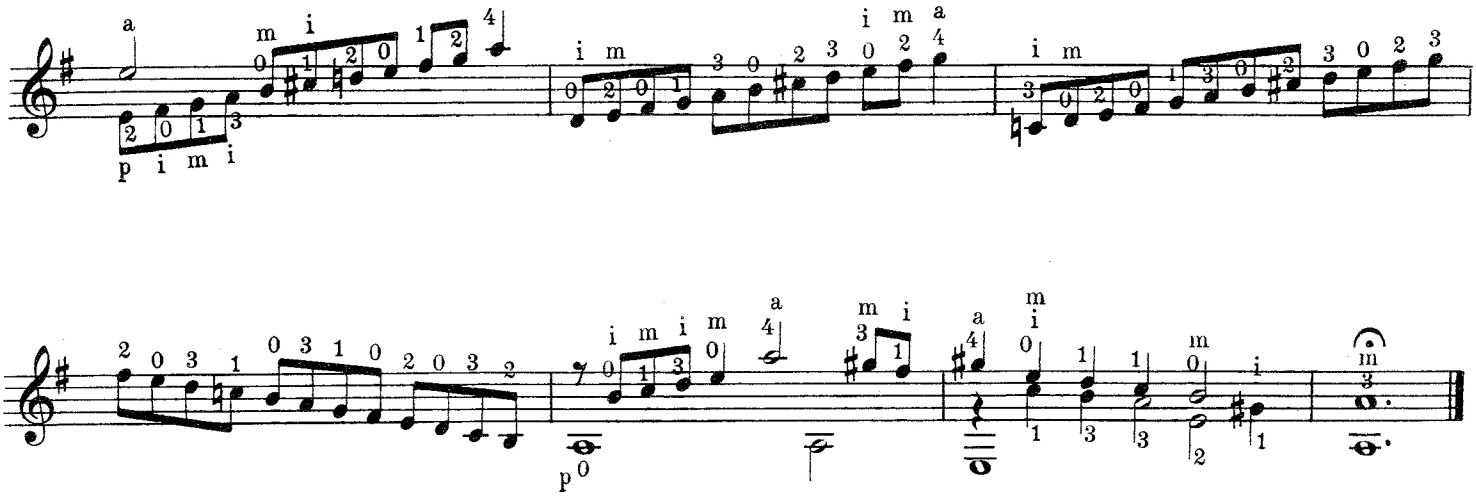
(a)

(b)

C. III

Orig. (a)

(b)

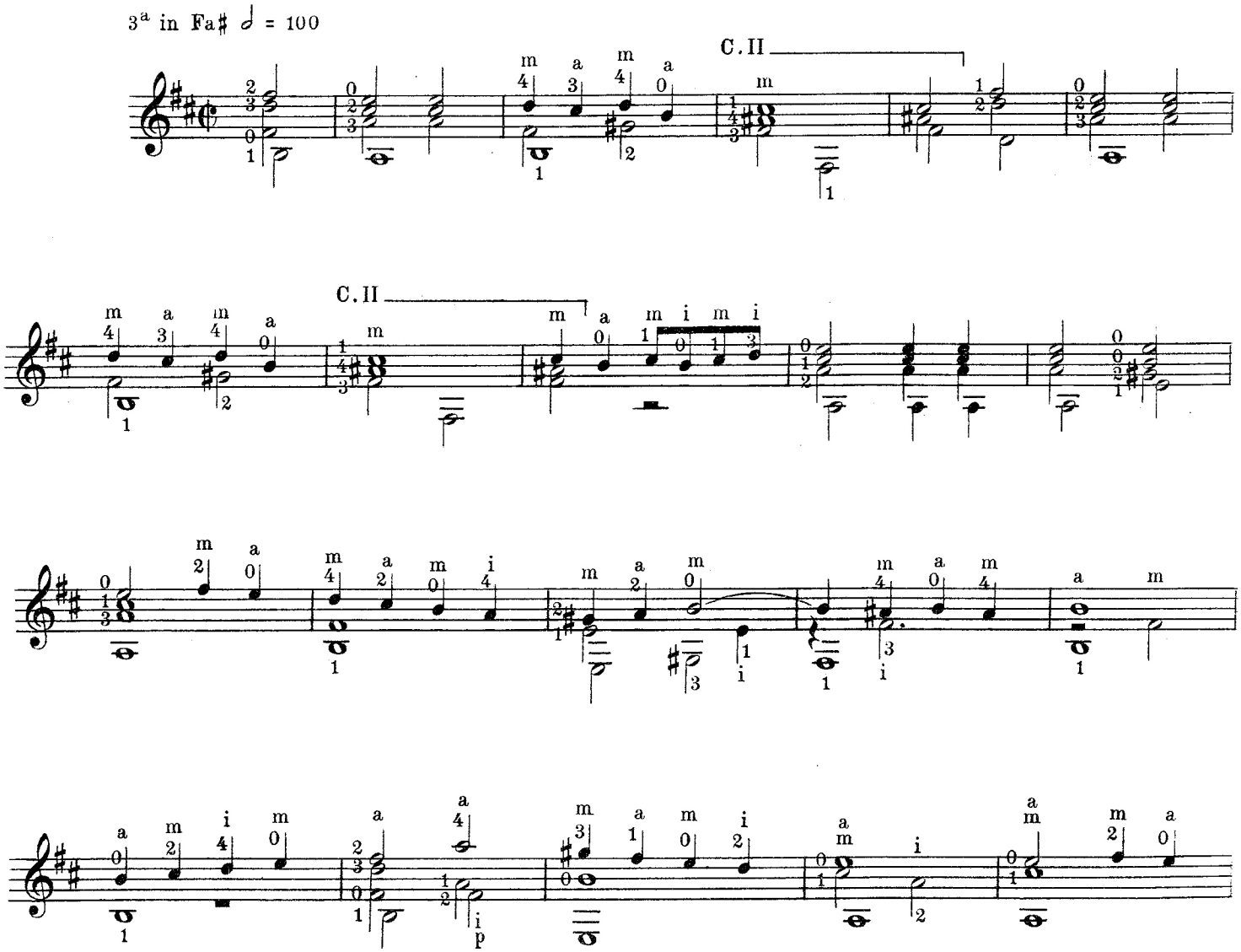


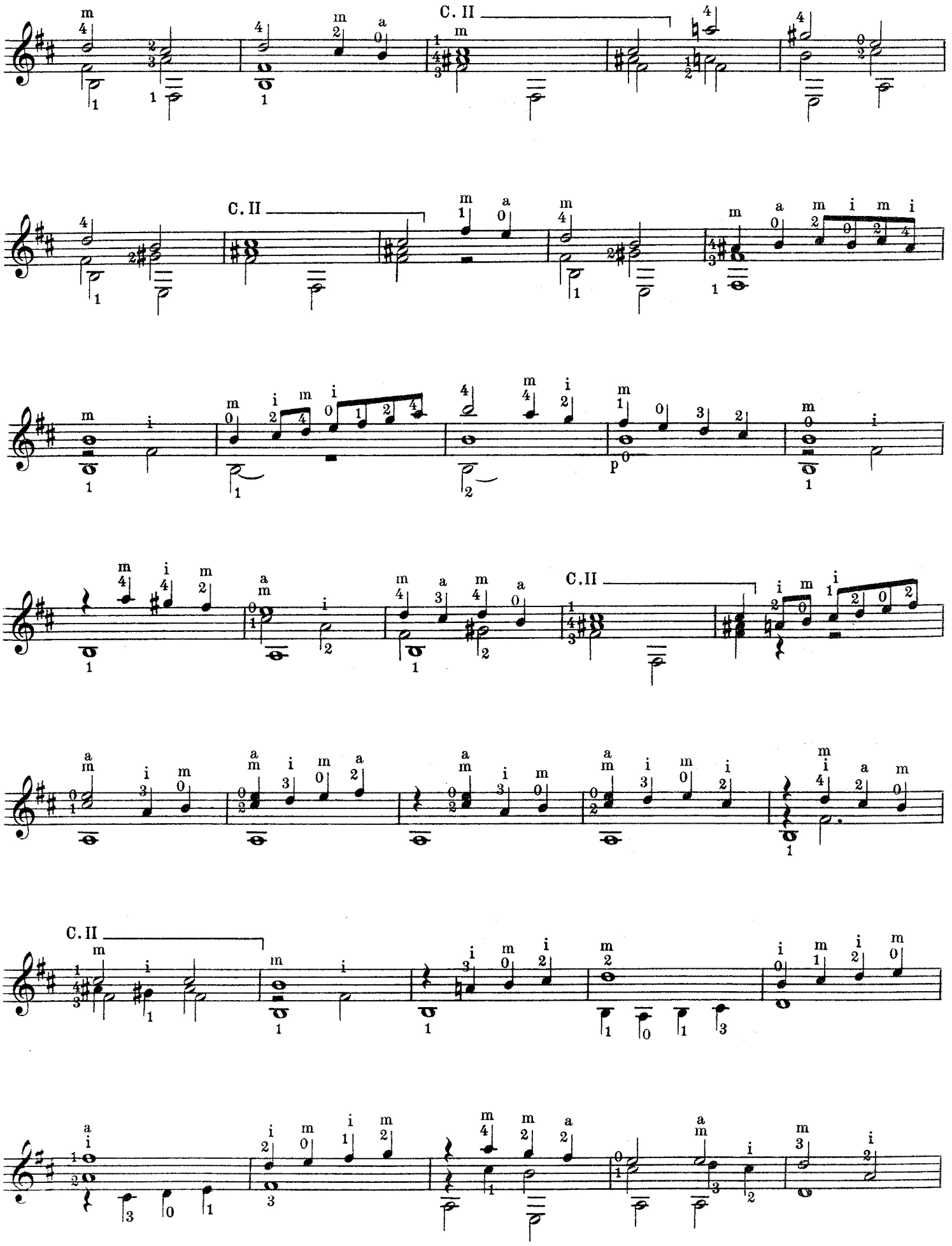
JD

PADOANA ALLA FRANCESE

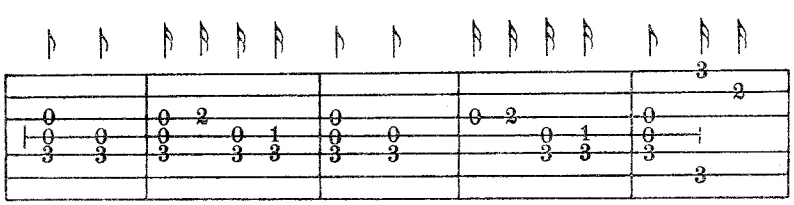
(Op. manoscritta - circa 1520)

VINCENZO CAPIRÒLA

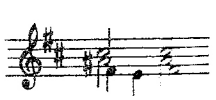


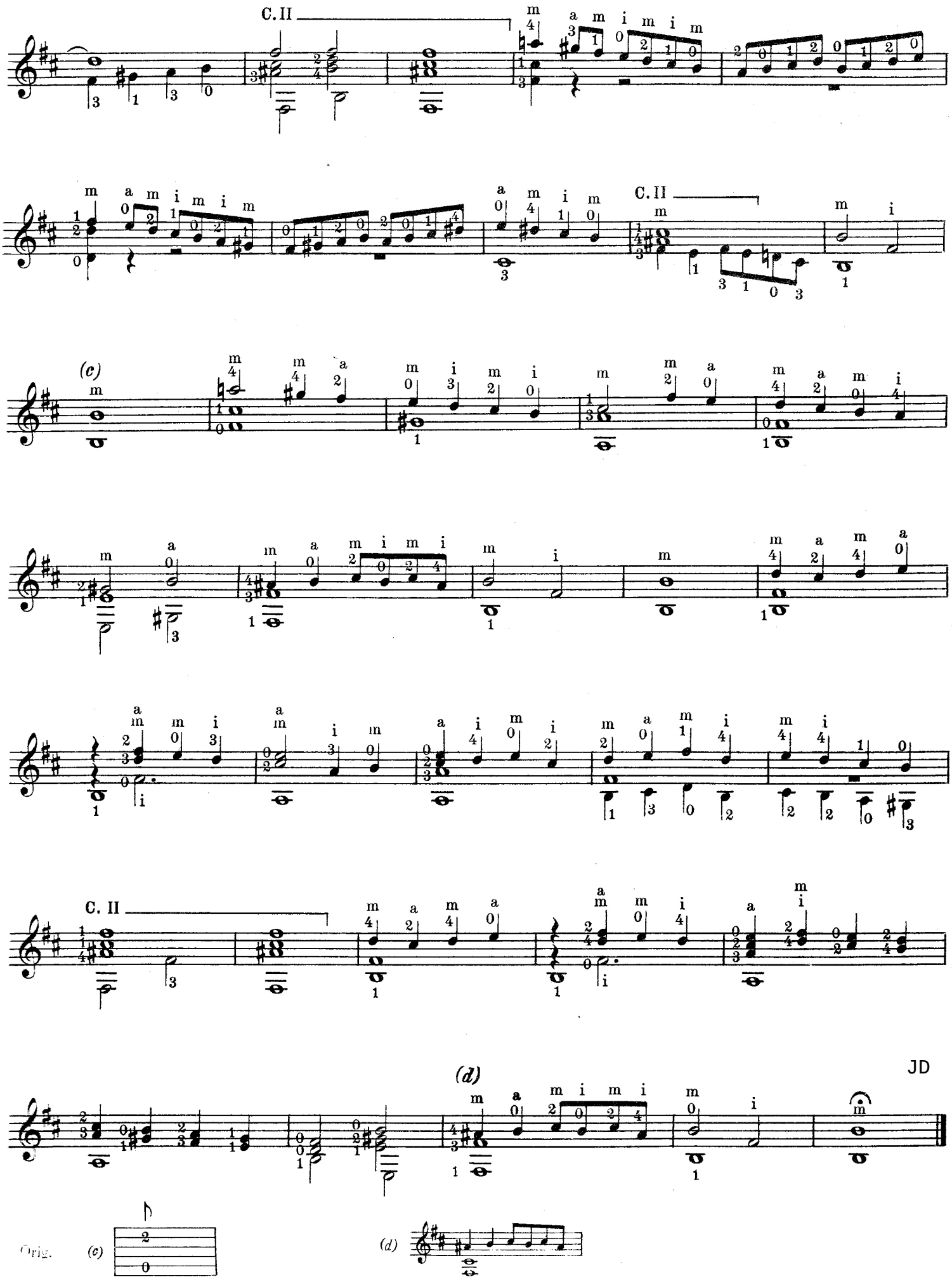

C. II
C. II
C. II
C. II
p

(a) Nelle cinque seguenti battute Capirola usa eccezionalmente le due corde della *mezzanella.*
In den folgenden fünf Takten verwendet Capirola ausnahmsweise die zwei Saiten der Grossangsait.
In the following five measures Capirola exceptionally uses the two strings of the fourth course.
Dans les suivantes cinq mesures Capirola emplois exceptionellement les deux cordes du quatrième choeur.



Orig. (b)

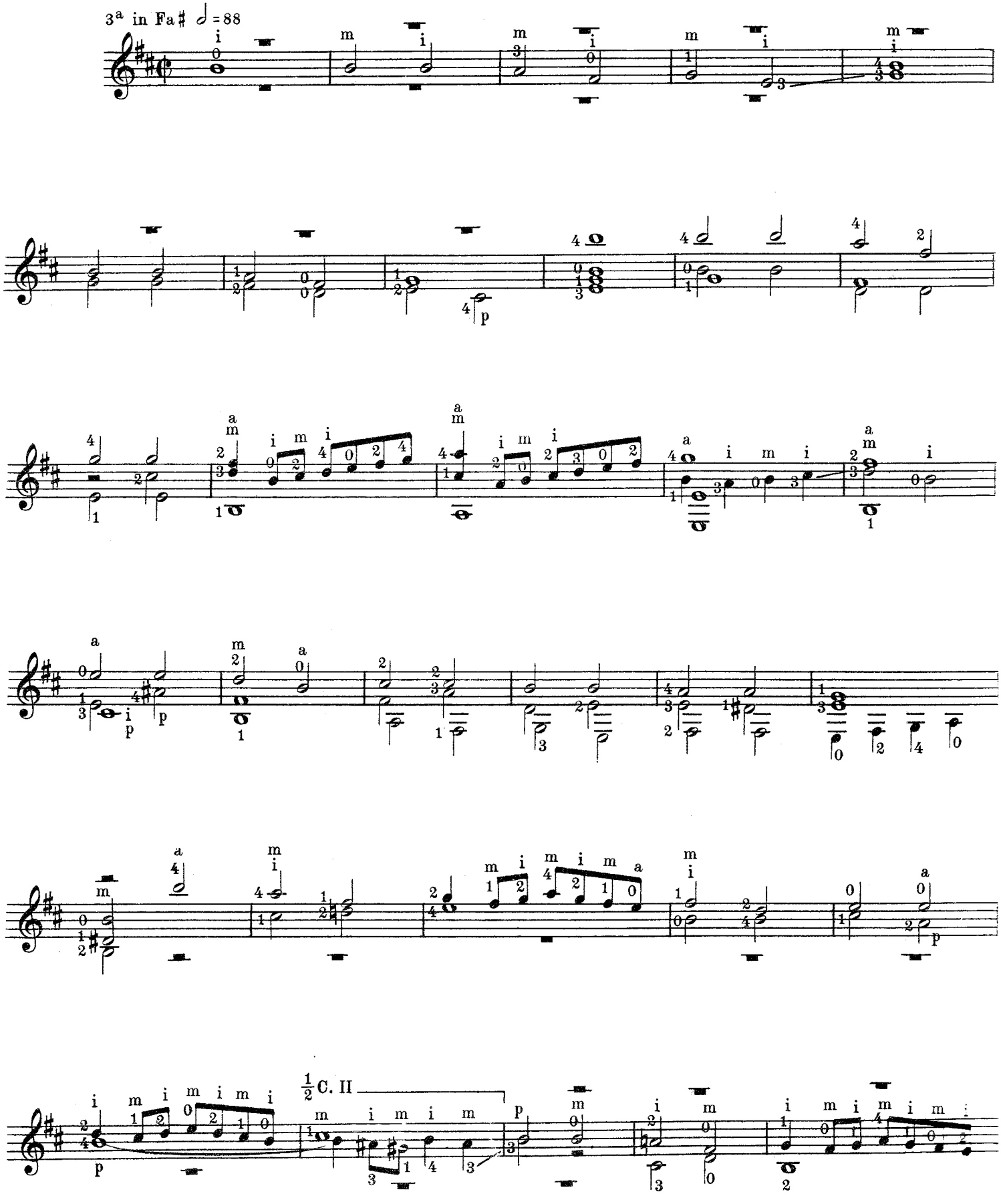


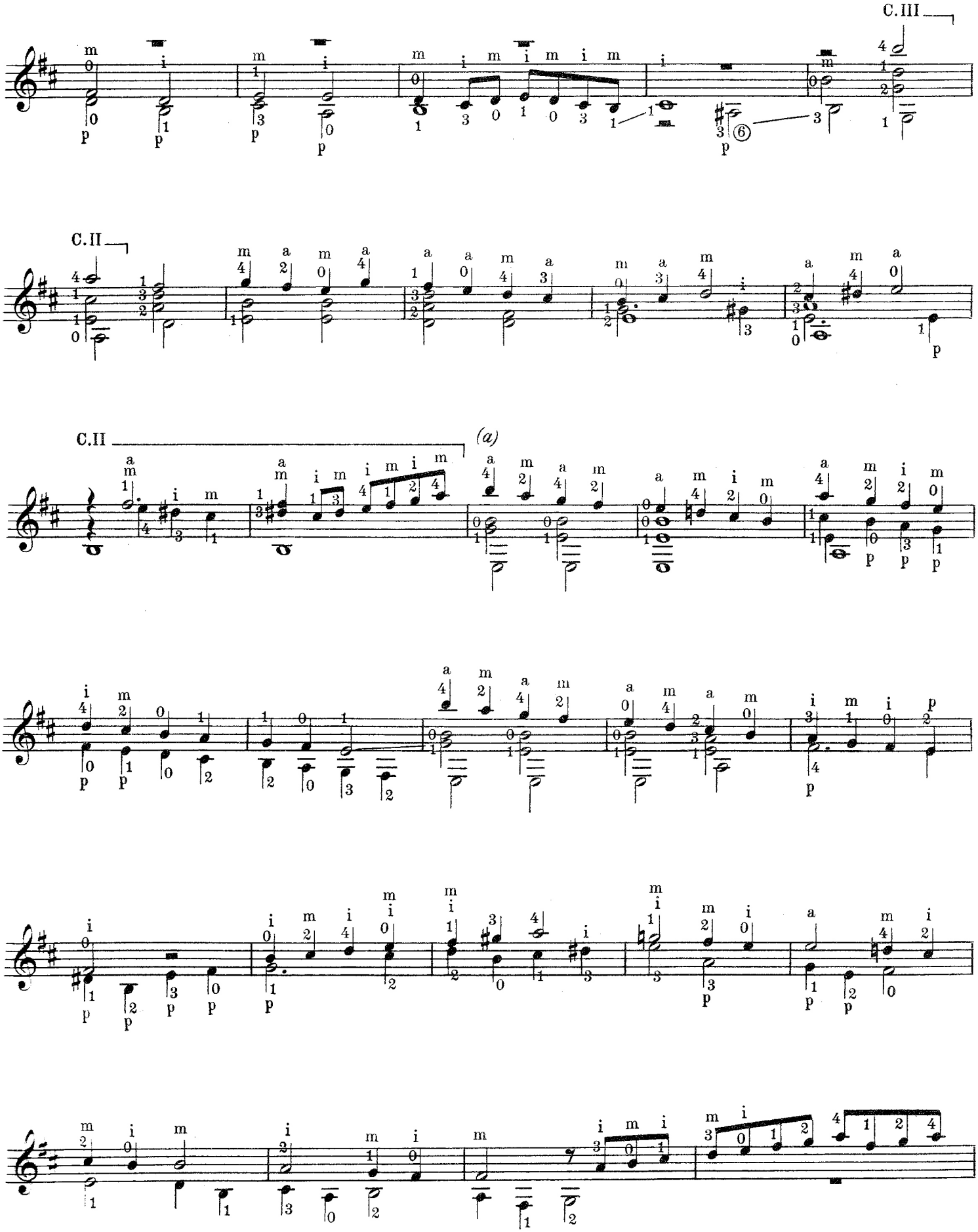

C. II
C. II
C. II
(c)
(d)
JD
Orig.
(c)
(d)

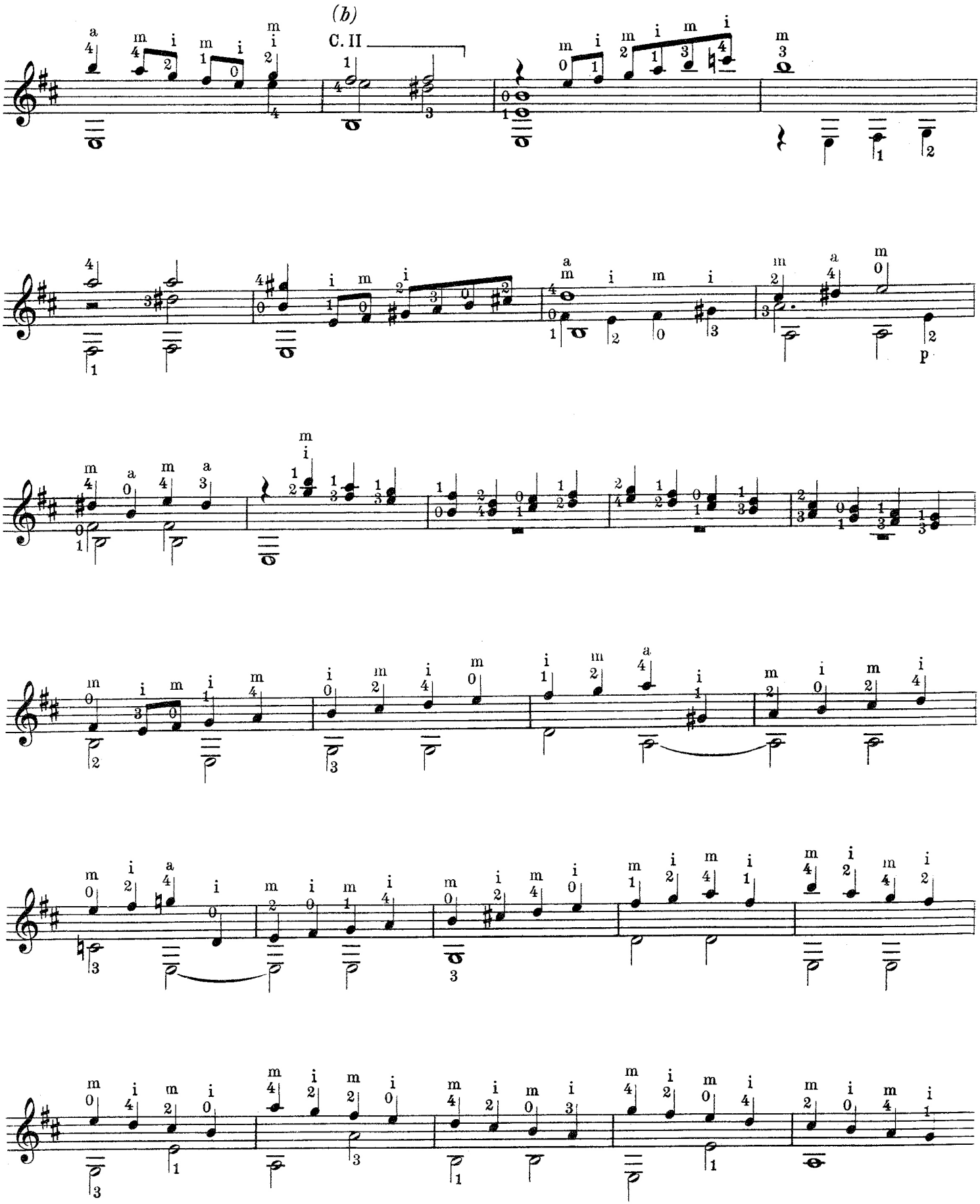
FANTASIA

(Casteliono - Milano 1536)

PIETRO PAULO BORRONO DA MILANO




C. III
C. II
C. II
(a)
Orig. (a)



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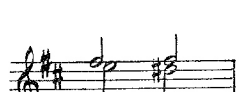
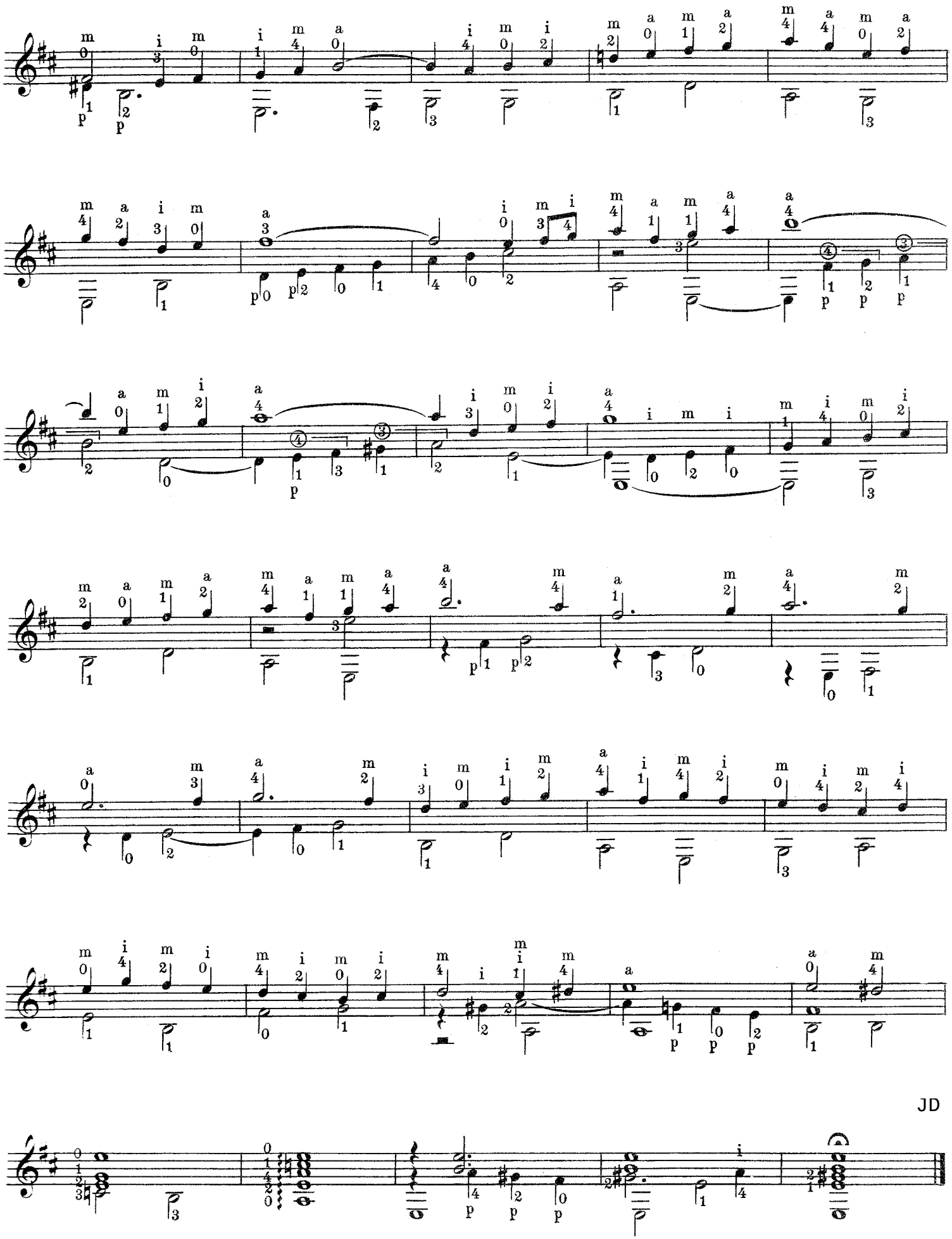


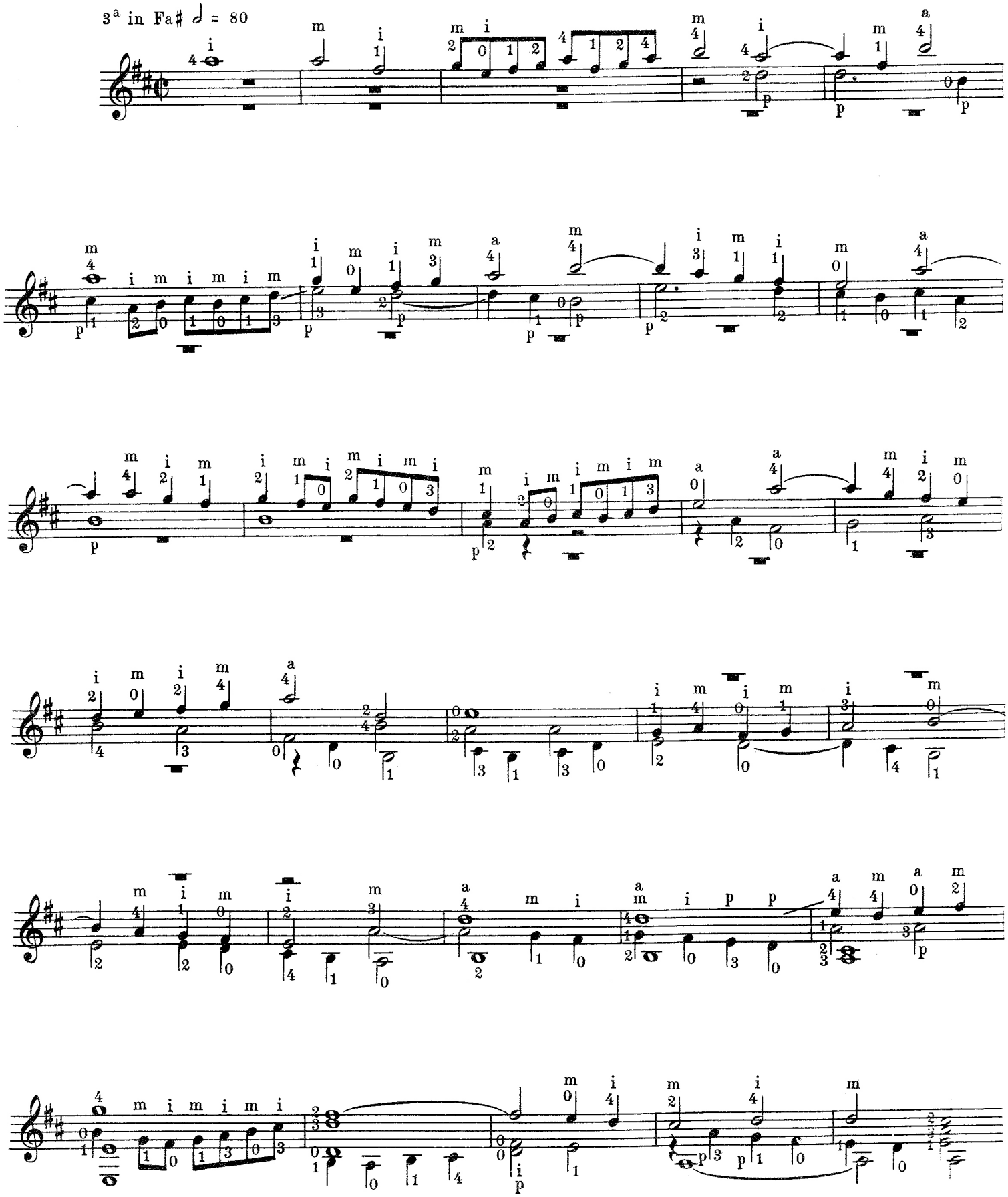


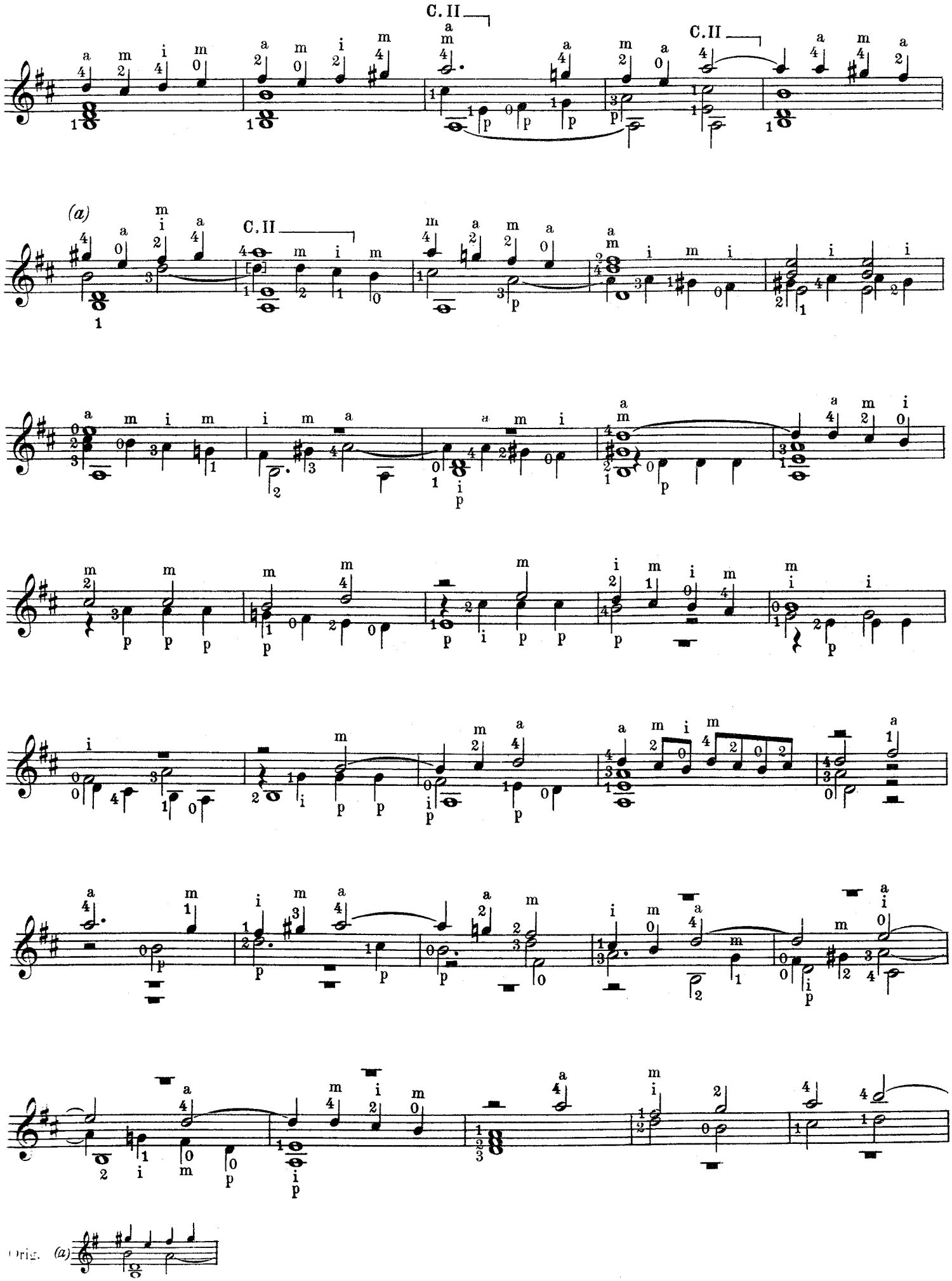
JD

FANTASIA

(Casteliono - Milano 1536)

MARCO DA L'AQUILA

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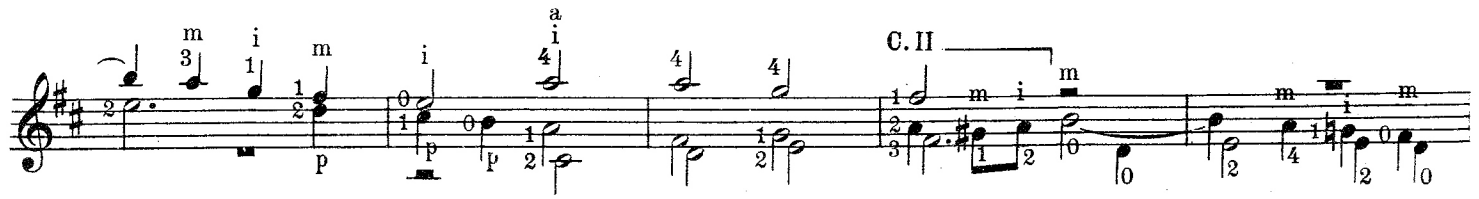
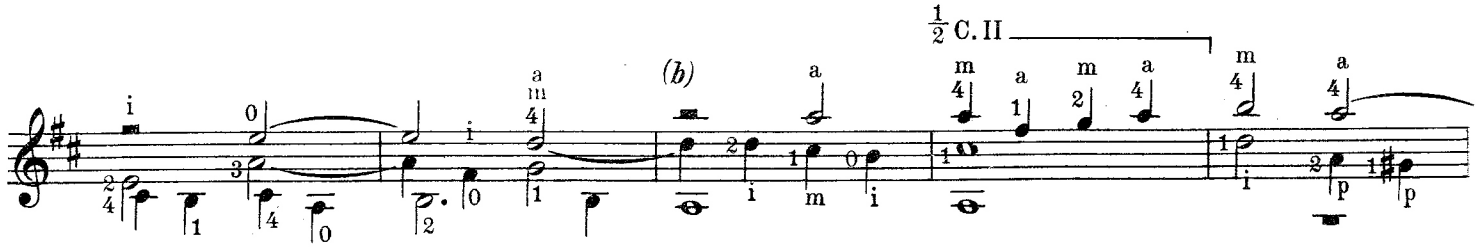
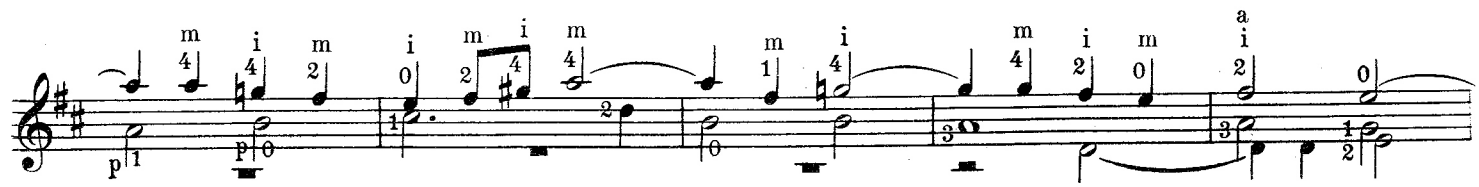
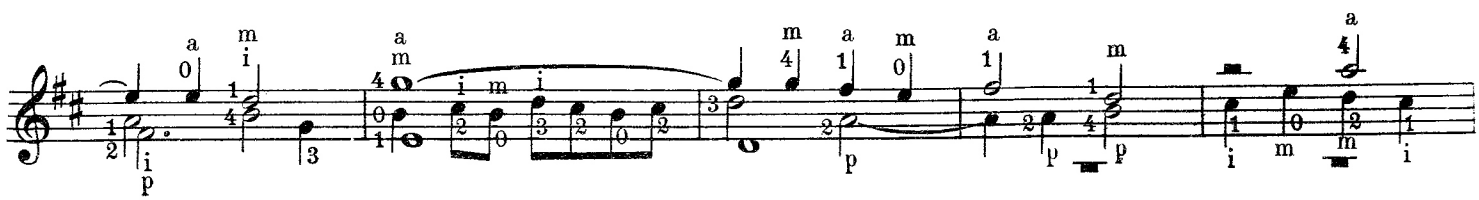
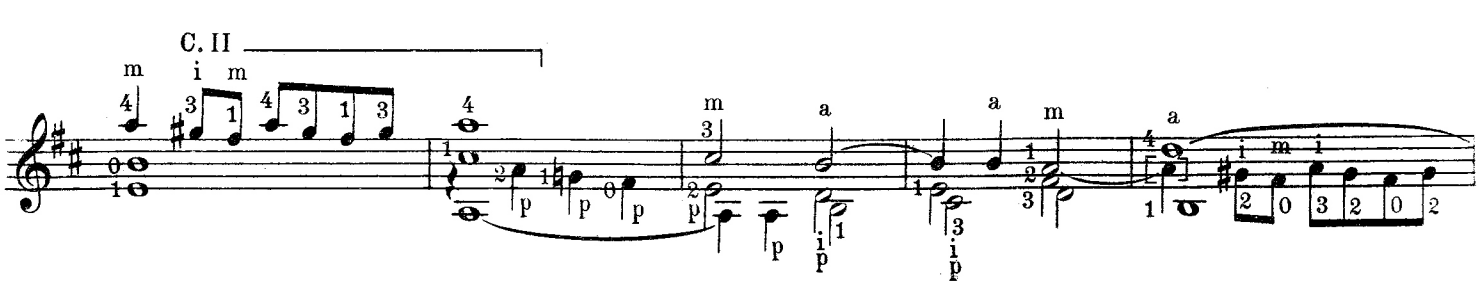
C. II
(a)
C. II
Orig. (a)

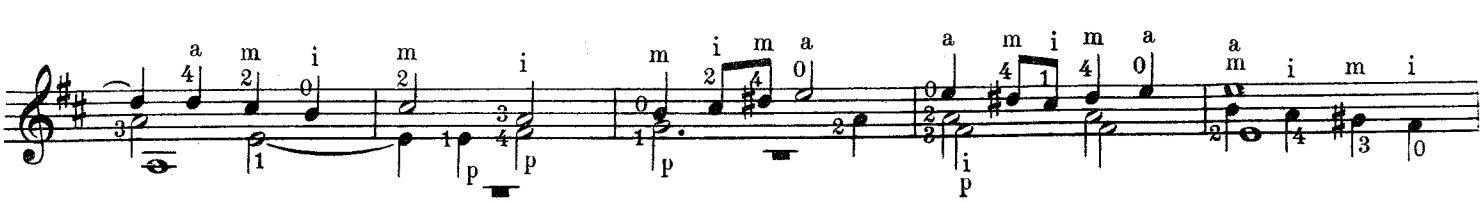


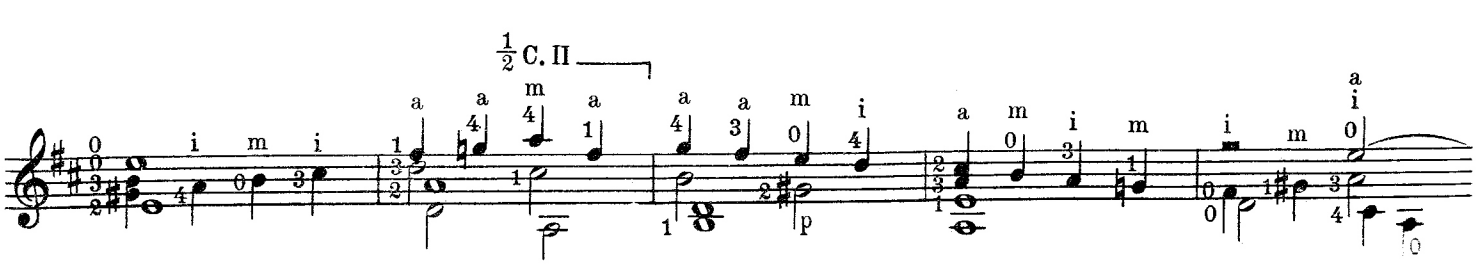




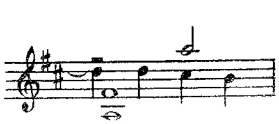


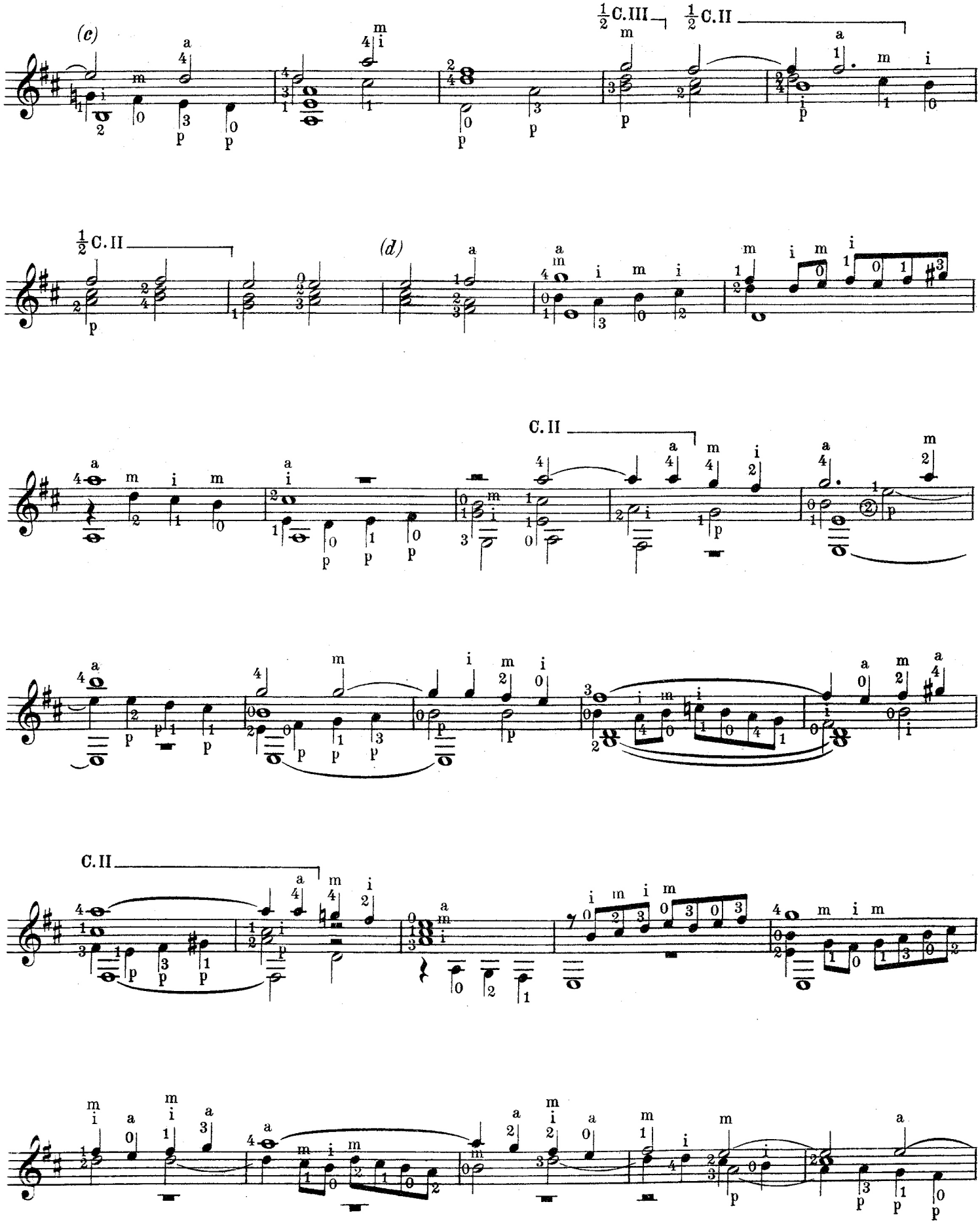




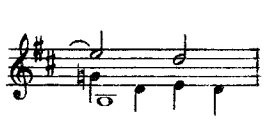


Orig. *(b)*





Orig. (c)



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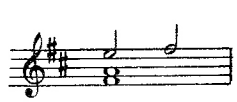
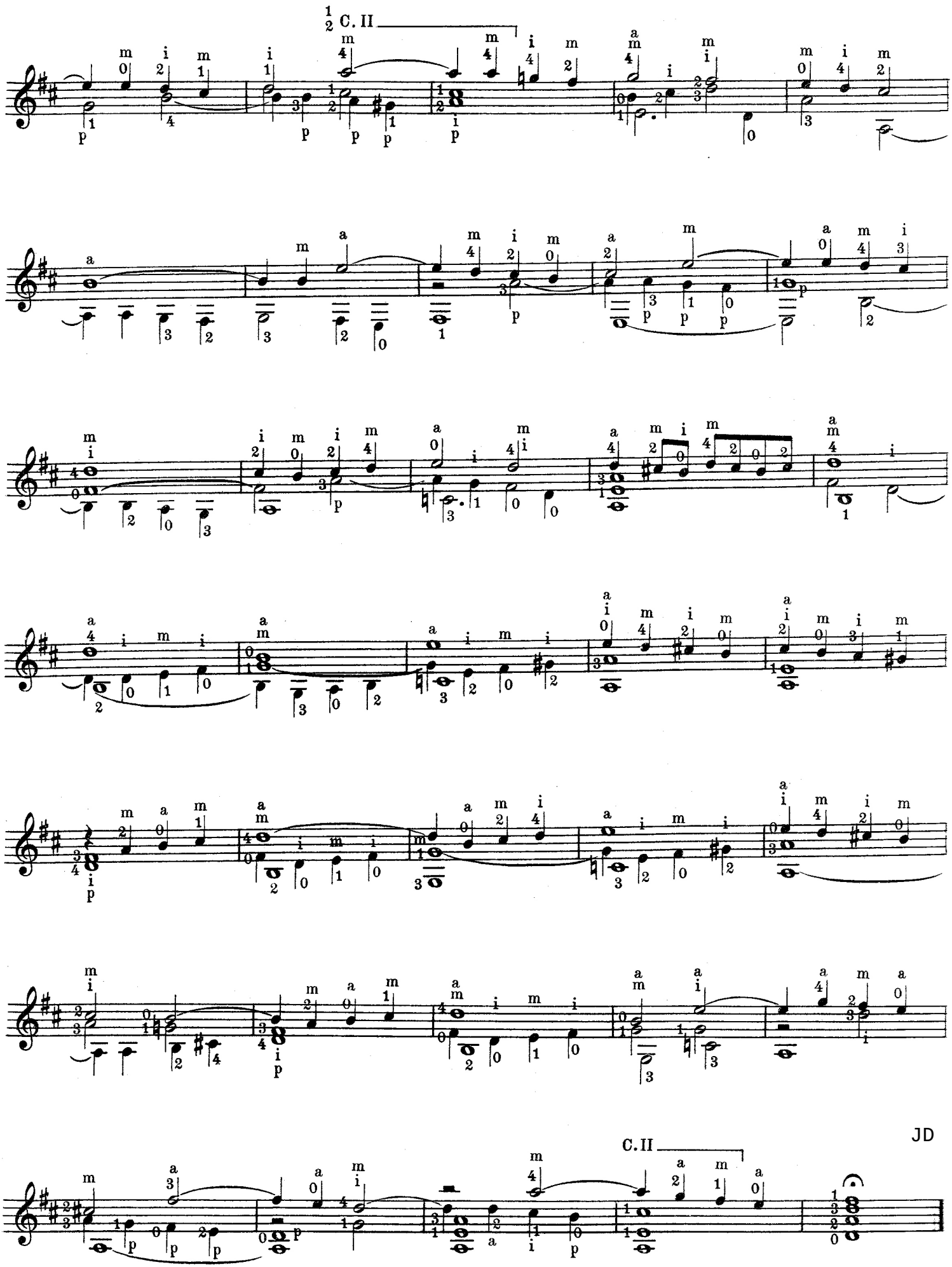


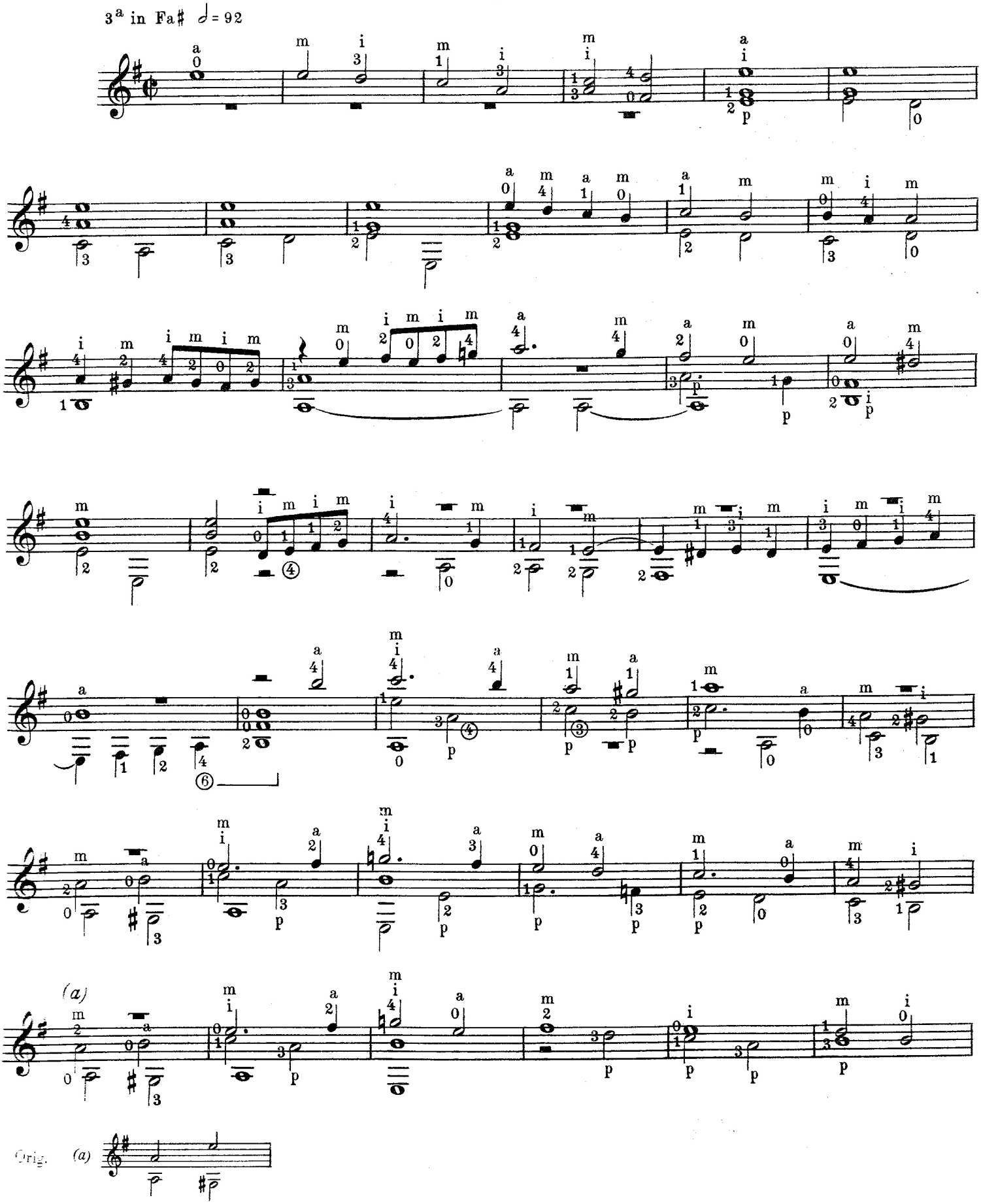

1/2 C. II
C. II
JD

TRE RICERCARI

(Antonio Gardane - Venezia 1546)

JOAN MARIA DA CREMA

I



(b)

(c)

C. II

II

3ª in Fa♯ ♩ = 72

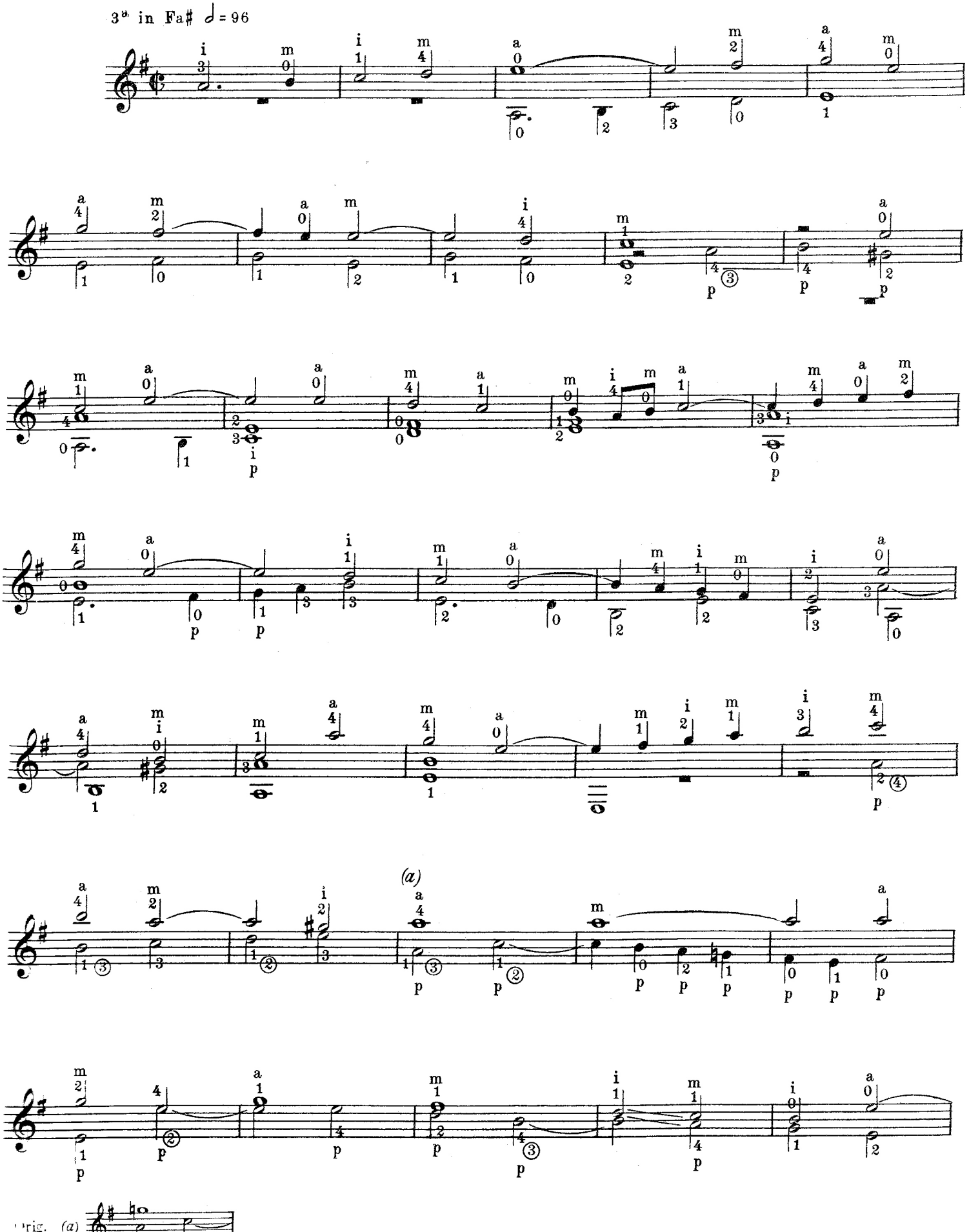
C. II

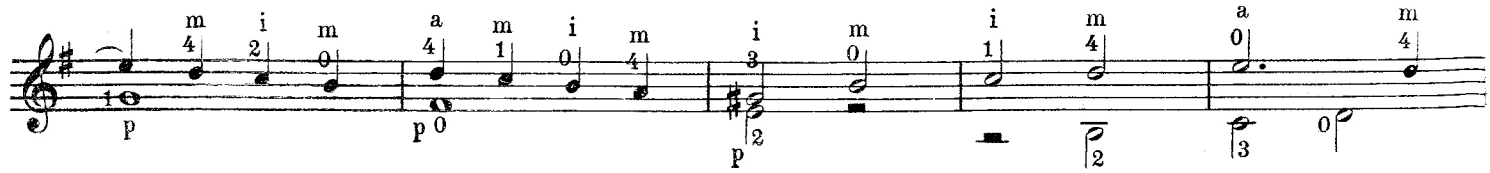
JD

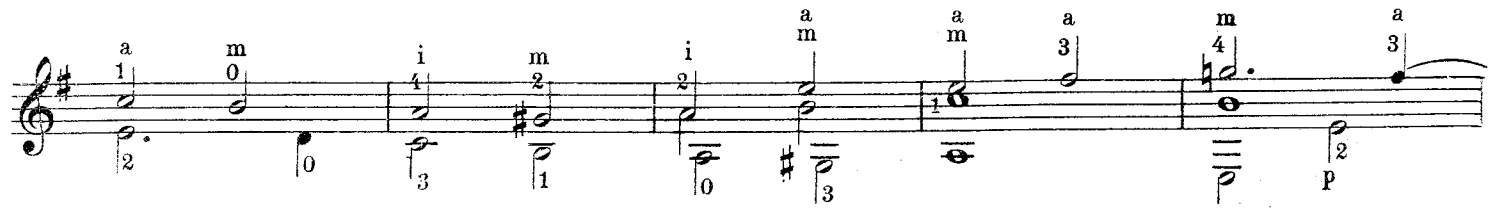
Orig. (b)

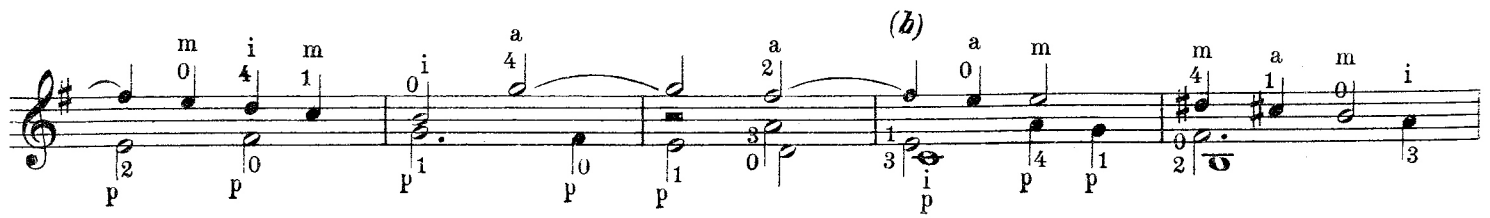
(c)

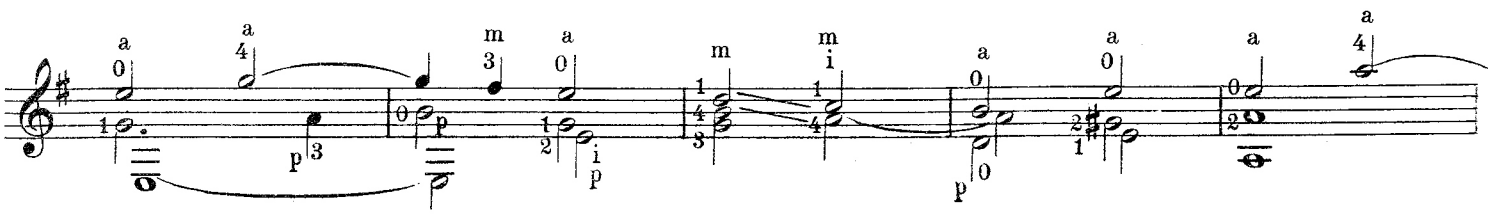
III

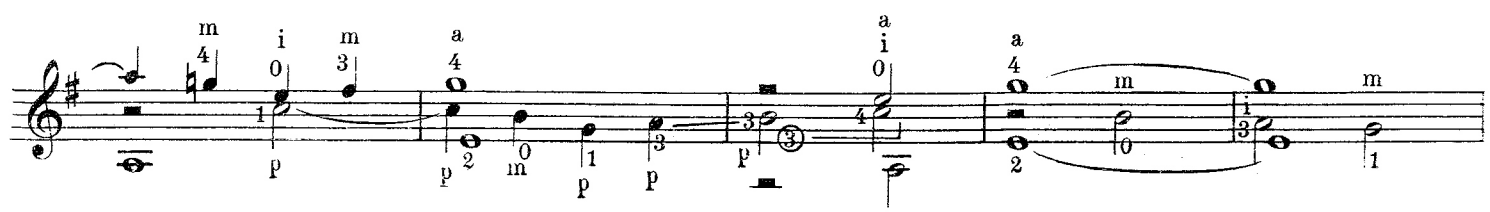


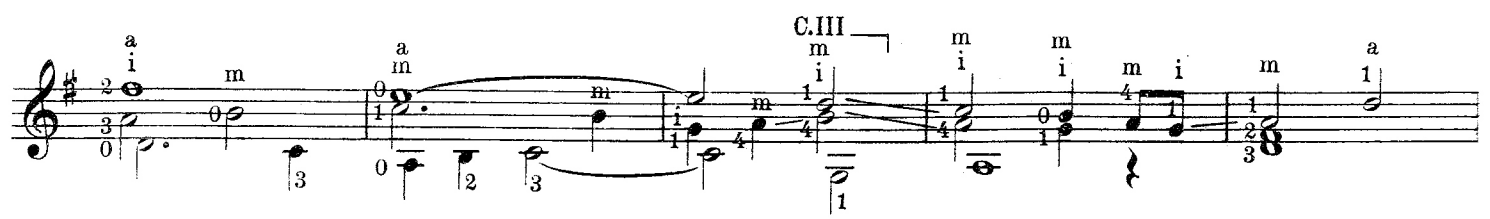












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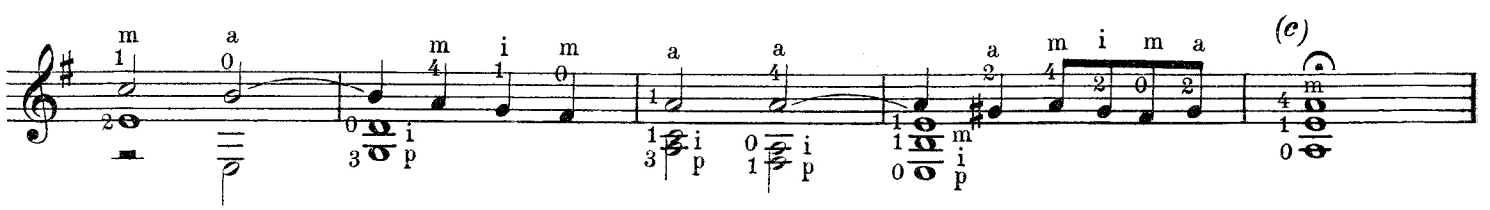
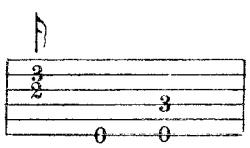
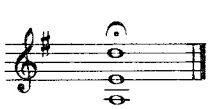


Orig. (b)



(c)



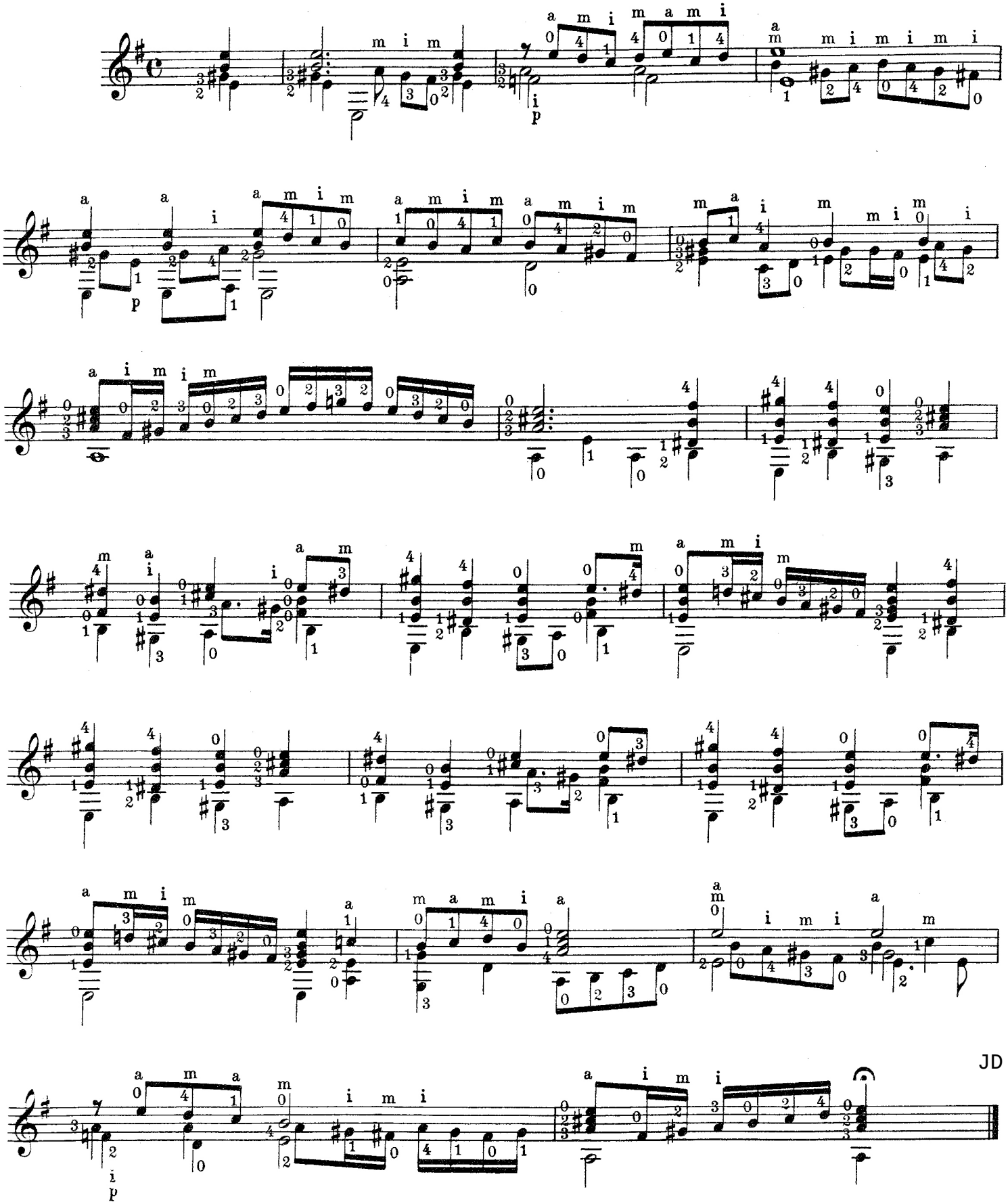
PASS'E MEZZO (DETTO LA DURA PARTITA) E PADOANA

(Antonio Gardano - Venezia 1561)

GIACOMO GORZANIS

Pass'e mezzo

3ª in Fa♯ ♩ = 88



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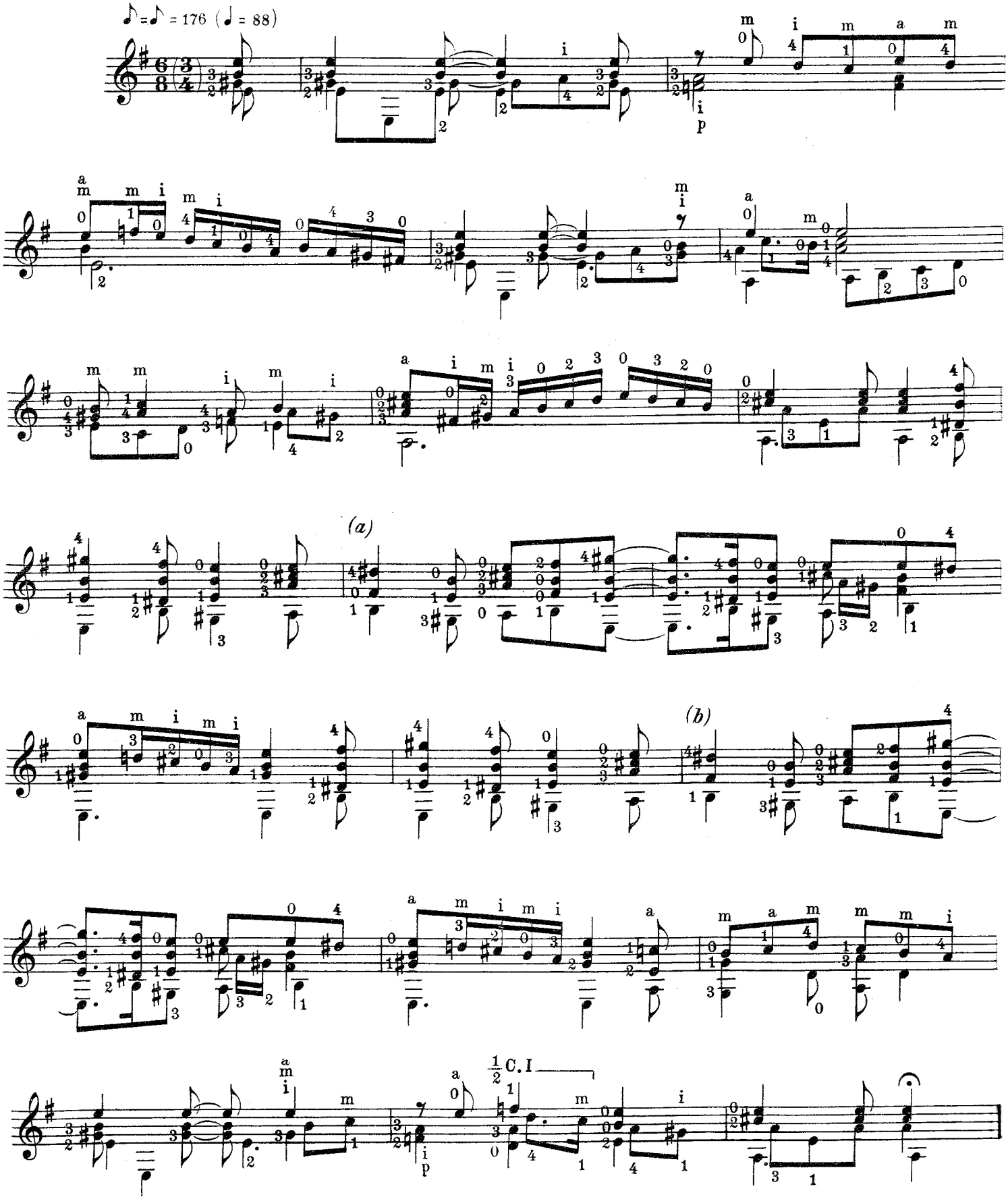
Padoana

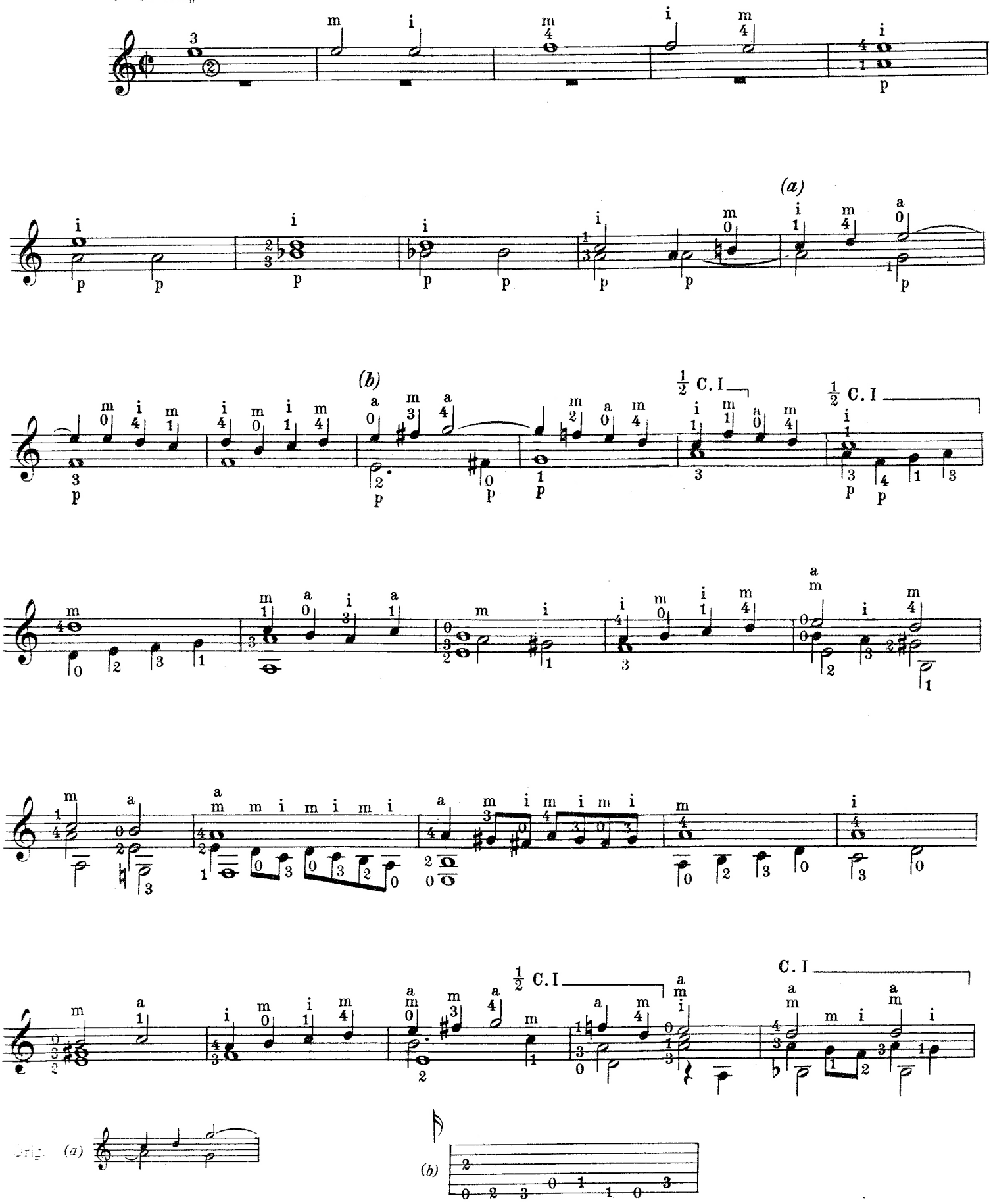


RICERCARE

(Antonio Gardano - Venezia 1564)

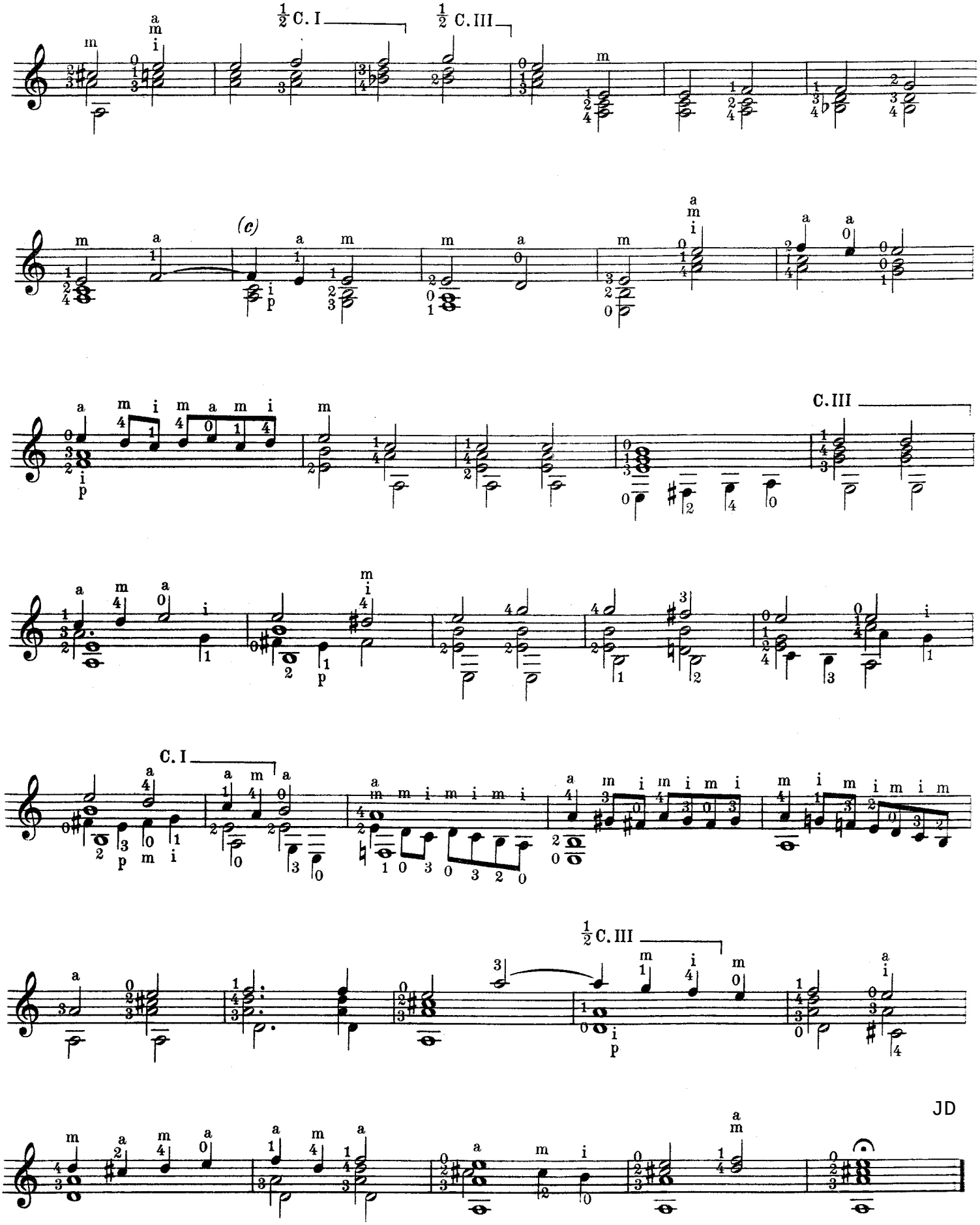
GIACOMO GORZANIS

3ª in Fa♯ 𝅗𝅥 = 84



Orig. (a)

(b)

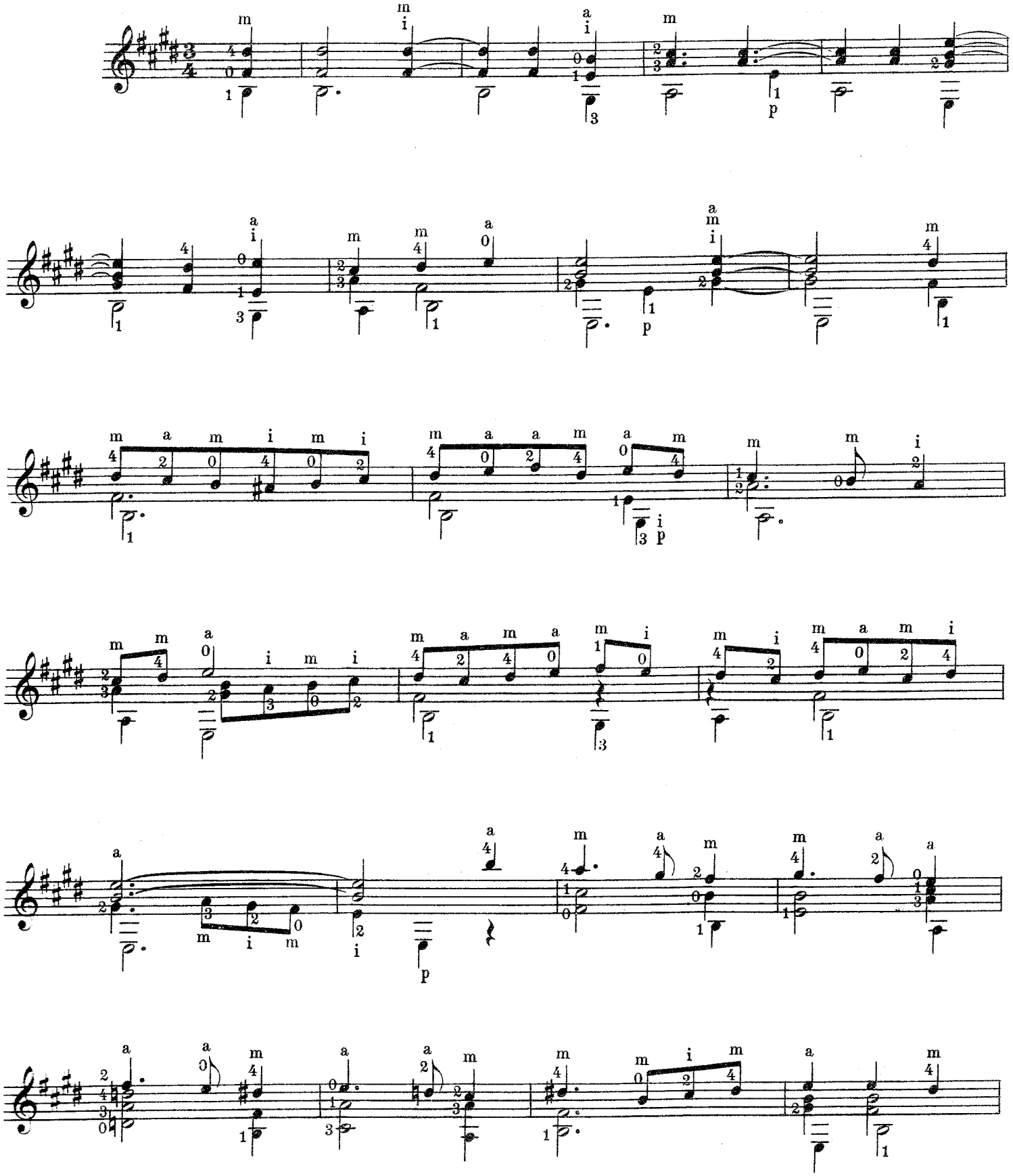

½ C. I
½ C. III
(c)
C. III
C. I
½ C. III
JD
Orig.
(c)

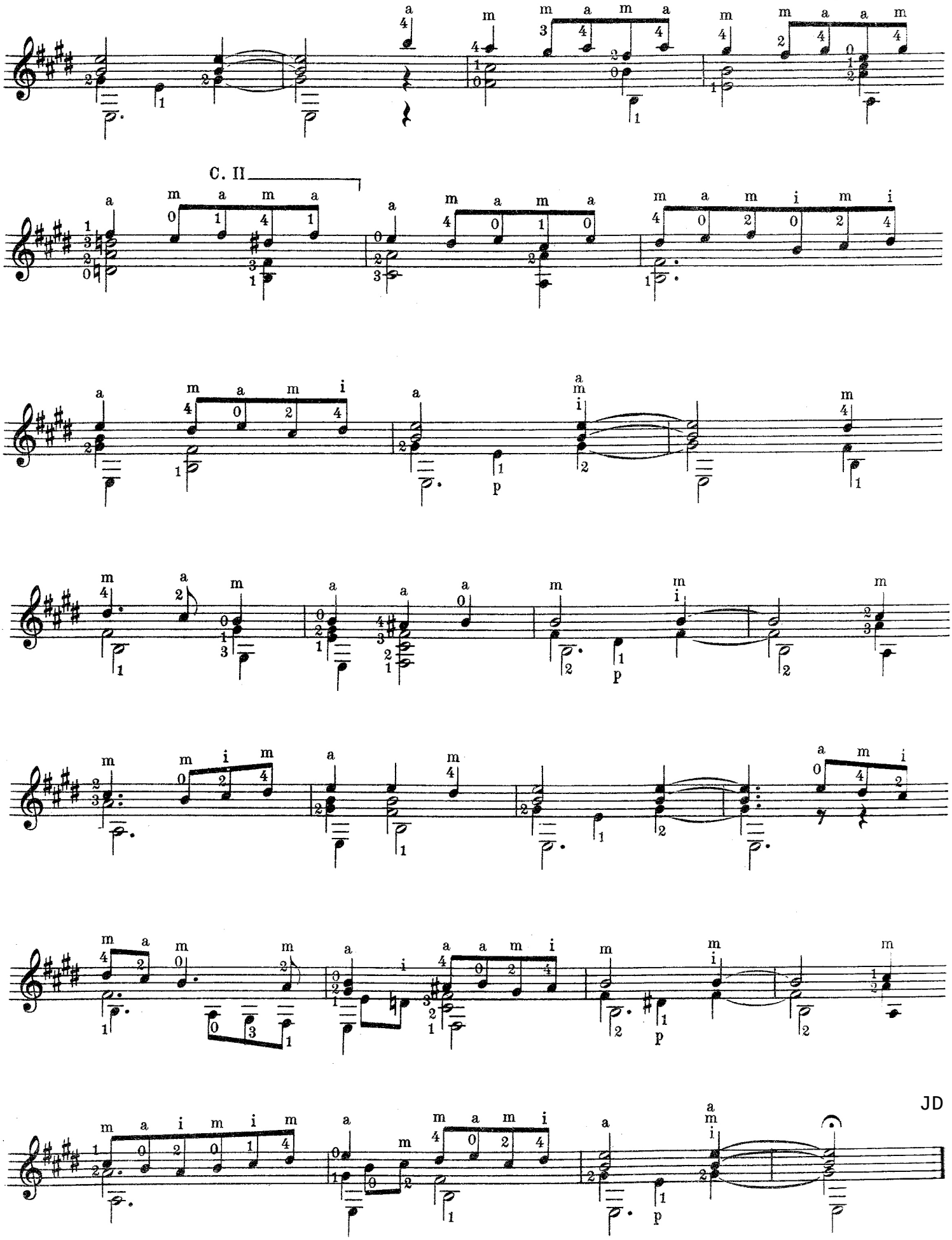
PADOANA DETTA LA DISPETTOSA

(Angelo Gardano - Venezia 1585)

GIULIO CESARE BARBETTA

3ª in Fa♯ ♩ = 120

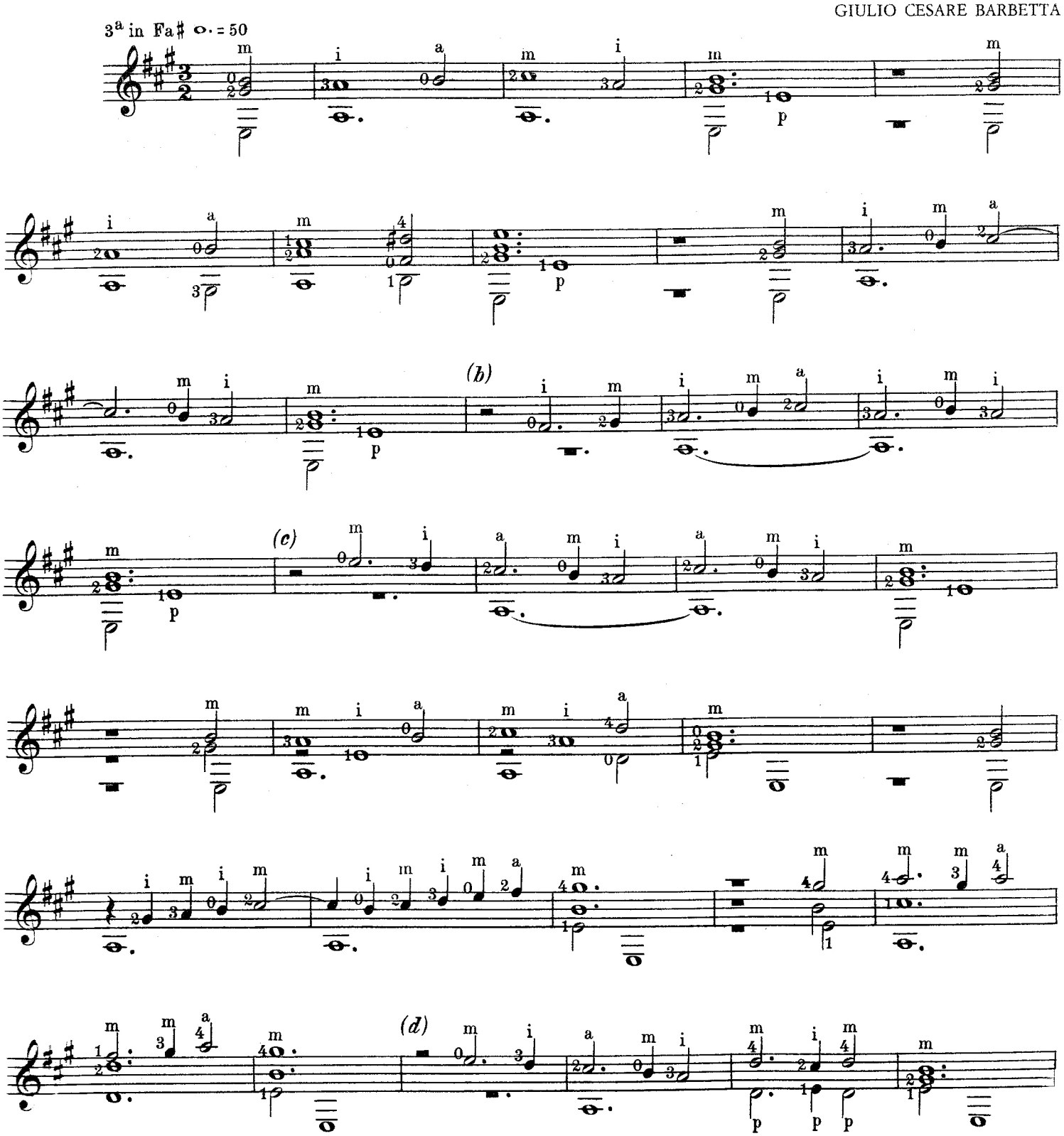



C. II
p
p
p
JD

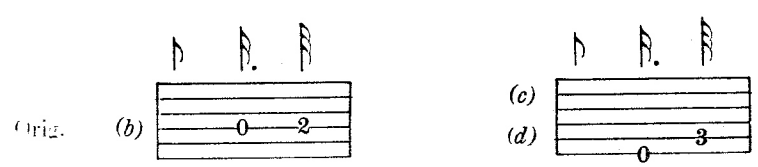
MORESCA DETTA IL MATTACINO (a)

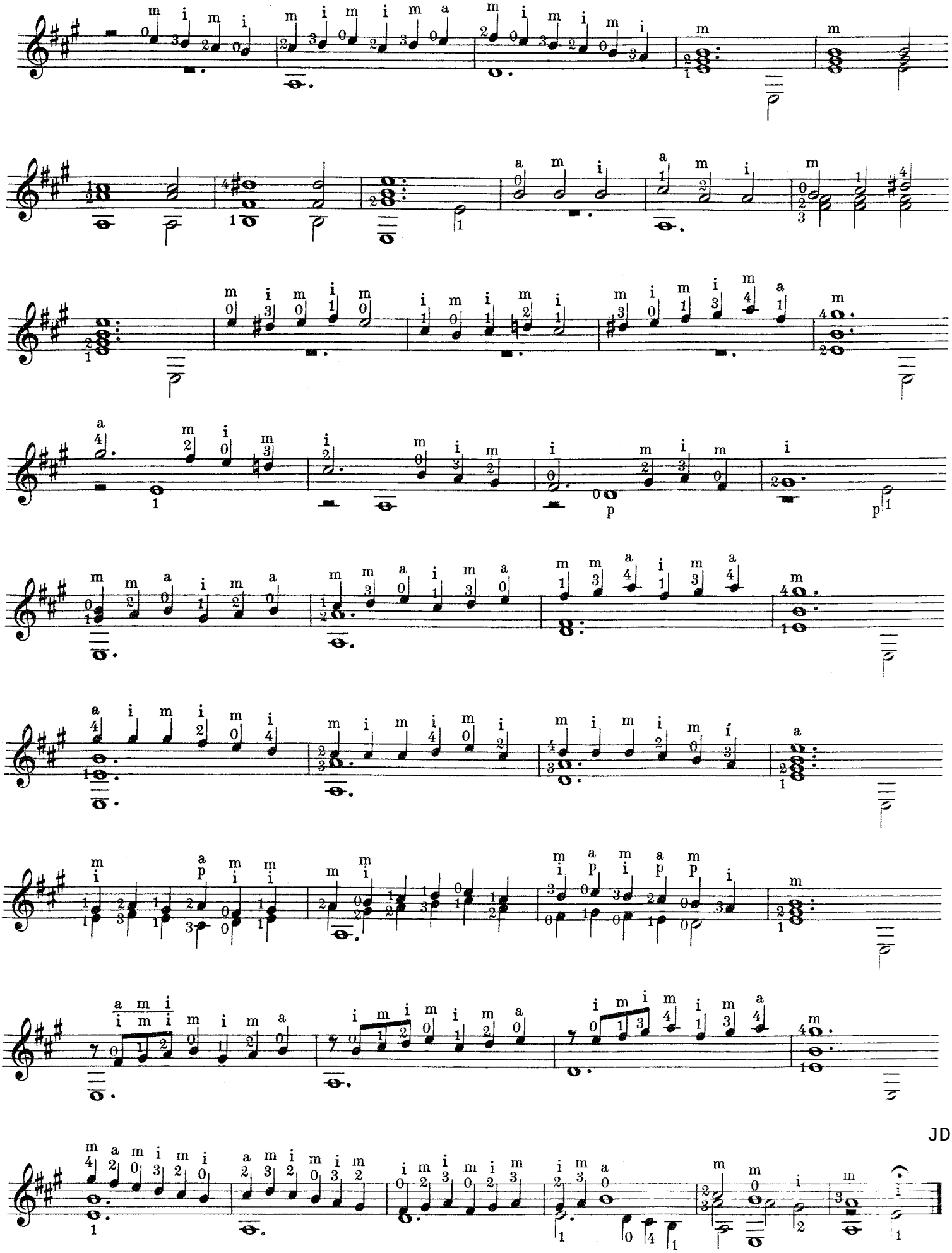
(Angelo Gardano - Venezia 1585)

GIULIO CESARE BARBETTA



a Il Mattacino è una danza pantomimica, ad imitazione di un combattimento, con carattere grottesco.
Der Mattacino ist ein pantomimischer Tanz, der einen Kampf nachahmt und der einen grotesken Charakterhat.
The Mattacino is a pantomimic dance, imitating a fight, with a grotesque character.
Le Mattacino est une dance de pantomime, à l'imitation d'un combat, de caractère grotesque.





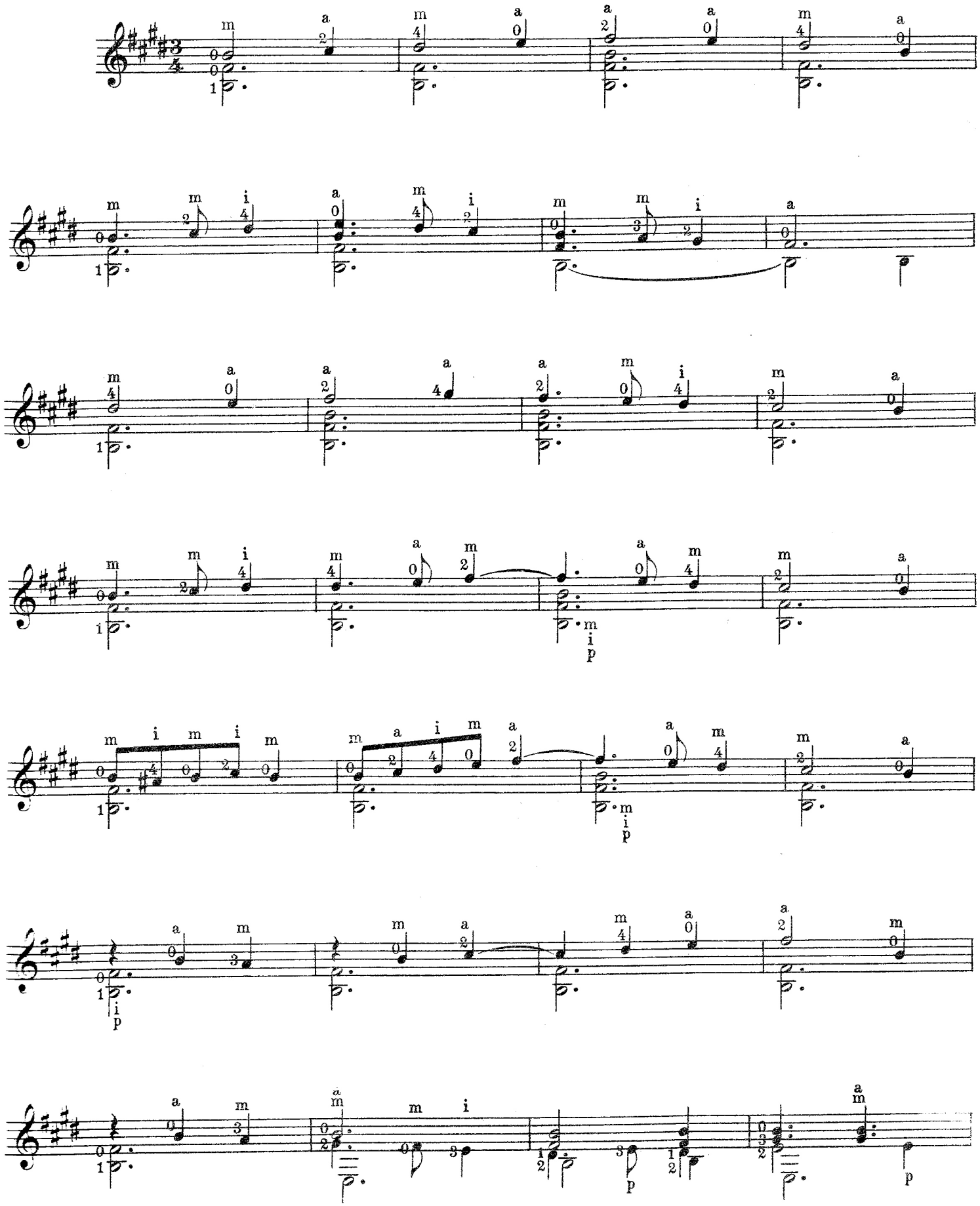
JD

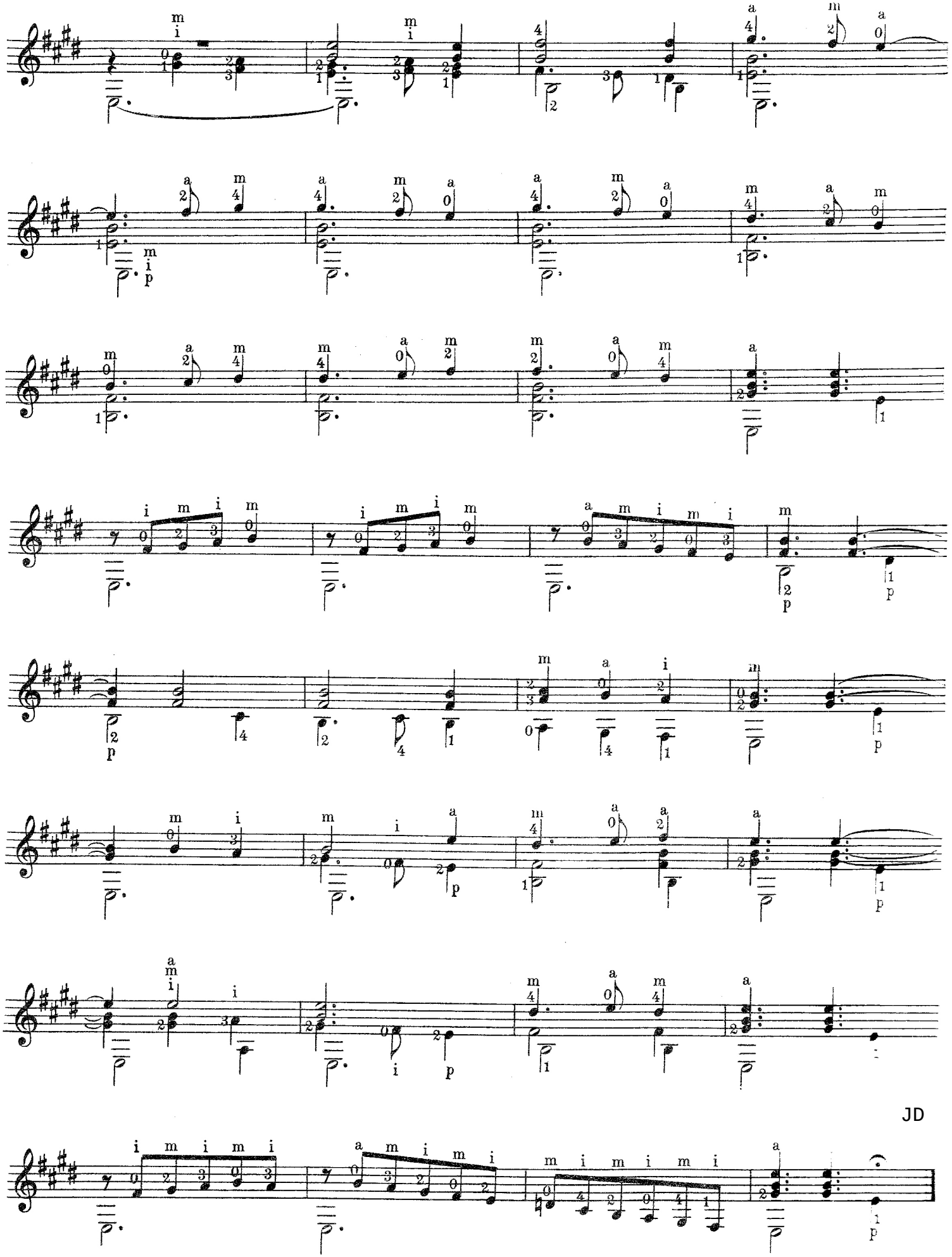
MORESCA DETTA LE CANARIE

(Angelo Gardano - Venezia 1585)

GIULIO CESARE BARBETTA

3ª in Fa♯ ♩. = 72





JD

ANTOLOGIA
DI
MUSICA ANTICA
per liuto, vihuela e chitarra

Volume III

Composizioni di: A. Holborne, F. Pilkington, F. Cutting,
R. Johnson, J. Dowland

Trascrizione in notazione moderna e diteggiatura
di Ruggero Chiesa

EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

Le composizioni scritte nei secoli XVI e XVII per liuto, vihuela, chitarra a quattro e cinque ordini di corde, sono oggi sempre piú di sovente eseguite su strumenti d'epoca, attraverso principi interpretativi filologici. Tuttavia, ciò non significa che parte di questo repertorio non possa trovare una soddisfacente realizzazione sulla chitarra moderna.

I criteri seguiti nella stesura di questa Antologia (suddivisa in vari volumi), vogliono proprio conciliare, per quanto possibile, l'esecuzione sia con gli strumenti originali che con l'attuale chitarra a sei corde. Di conseguenza sarà stabilita l'accordatura in Mi per il liuto rinascimentale e la vihuela, in modo da non creare mutamenti nella diteggiatura della mano sinistra. La diteggiatura della mano destra è invece attuata tenendo presente la concezione della tecnica moderna chitarristica, ma gli esecutori potranno sostituirla con quella in uso nelle epoche rinascimentale e barocca, dove si praticava spesso l'alternanza con pollice e indice nei passaggi monodici.

Tutte le opere sono state trascritte in notazione moderna dai testi originali. I riferimenti riguardano il nome dello stampatore, seguito dalla città e dall'anno in cui è avvenuta la prima edizione. In altri casi vi saranno indicazioni sulle fonti manoscritte.

Ruggero Chiesa

Nei manoscritti inglesi sono inseriti di frequente i segni ♯ (da non confondersi con un diesis) e ×, qui sostituiti, per maggior chiarezza, con ∩ e ∪ . Essi rappresentano due differenti tipi di abbellimenti, con l'intervento rispettivamente della nota superiore e inferiore. La loro realizzazione è affidata alla scelta dell'esecutore. Nell'Almain Hit and Take It di Johnson si trova un altro segno di abbellimento, ↄ , (nell'originale 7) che probabilmente ha il significato di un'acciaccatura superiore. Le composizioni sono diteggiate per uno strumento a sei ordini di corde, ma, disponendo di bassi supplementari, si dovranno eseguire le note all'ottava inferiore come previsto negli originali.

PREFACE

The music written in the XVI and XVII centuries for lute, vihuela, and four– and five–course guitar is being performed increasingly often, today, on original instruments, acording to philological principles of interpretation. Nevertheless, much of this repertory can be performed very satisfactorily on the modern guitar as well.

The editorial criteria followed in the preparation of this Anthology (published in several volumes) aim, insofar as possible, to reconcile performance on original instruments with performance on the modern six–string guitar. Tunings are therefore in E for the Renaissance lute and the vihuela, in order to avoid changes in the fingerings for the left hand. The right–hand fingerings have been dictated by modern guitar technique, but interpreters may prefer to use the fingerings common in the Renaissance and Baroque eras, when the thumb and index finger often alternated in monodic passages.

All the works have been transcribed in modern notation from the original editions. The references give the name of the printer, followed by the city and the year of publication of the first edition. In other cases there may be indications concerning the manuscript sources.

Ruggero Chiesa

The marks ♯ (not to be confused with a sharp sign) and × which often appear in English manuscripts, have been replaced here with ∩ and ∪, in the interest of greater clarity. These signs represent two different types of ornamentation, and indicate the use of the higher and lower note, respectively. Their realization is entrusted to the interpreter. In Johnson's Almain Hit and Take It, *we find another embellishment,* ↄ , (7 *in the original), wich probably represents a descending acciaccatura. The pieces have been fingered for an instrument with six orders of strings, but if extra bass strings are available the notes should be played at the lower octave, as prescribed in the original editions.*

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ANTOLOGIA DI MUSICA ANTICA

per liuto, vihuela e chitarra

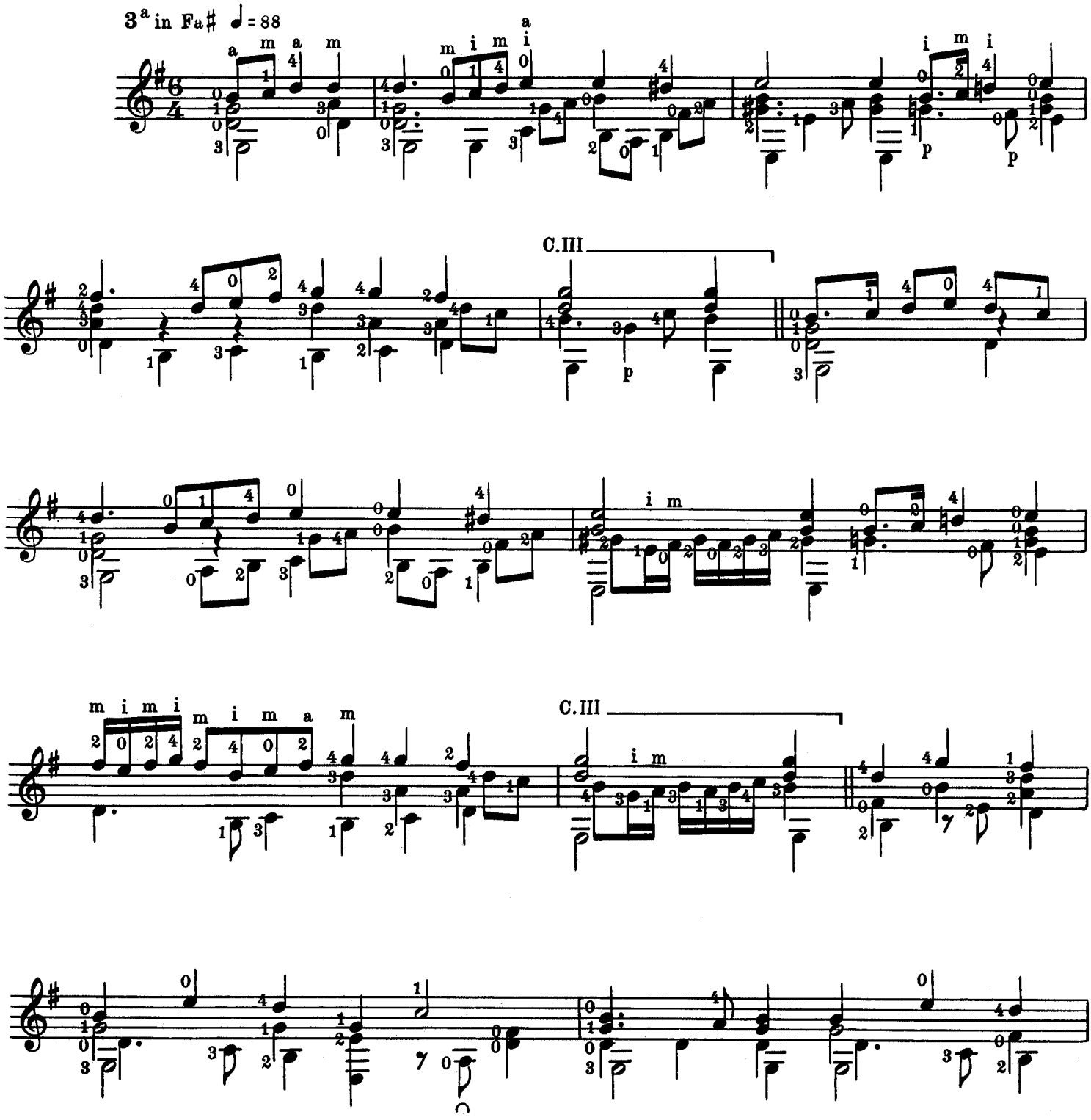
Volume III

Trascrizione in notazione moderna e diteggiatura
di Ruggero Chiesa

JAST'S GALLIARD

(Cambridge, University Library, Ms. Dd. 2.11, fol. 60^{v})

ANTHONY HOLBORNE
(1540 c.-1602)



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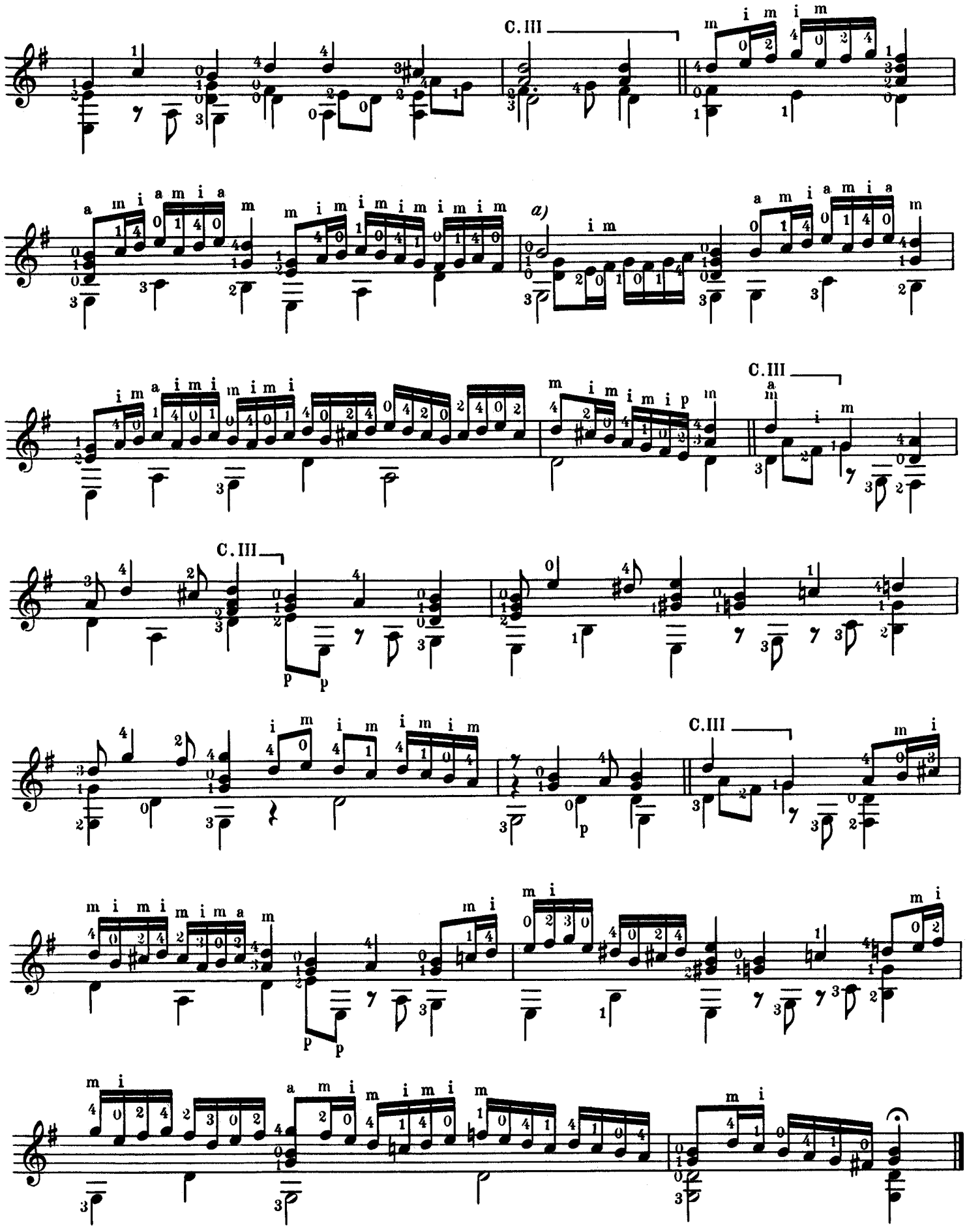

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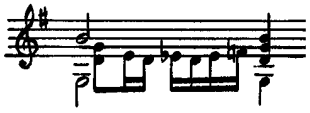
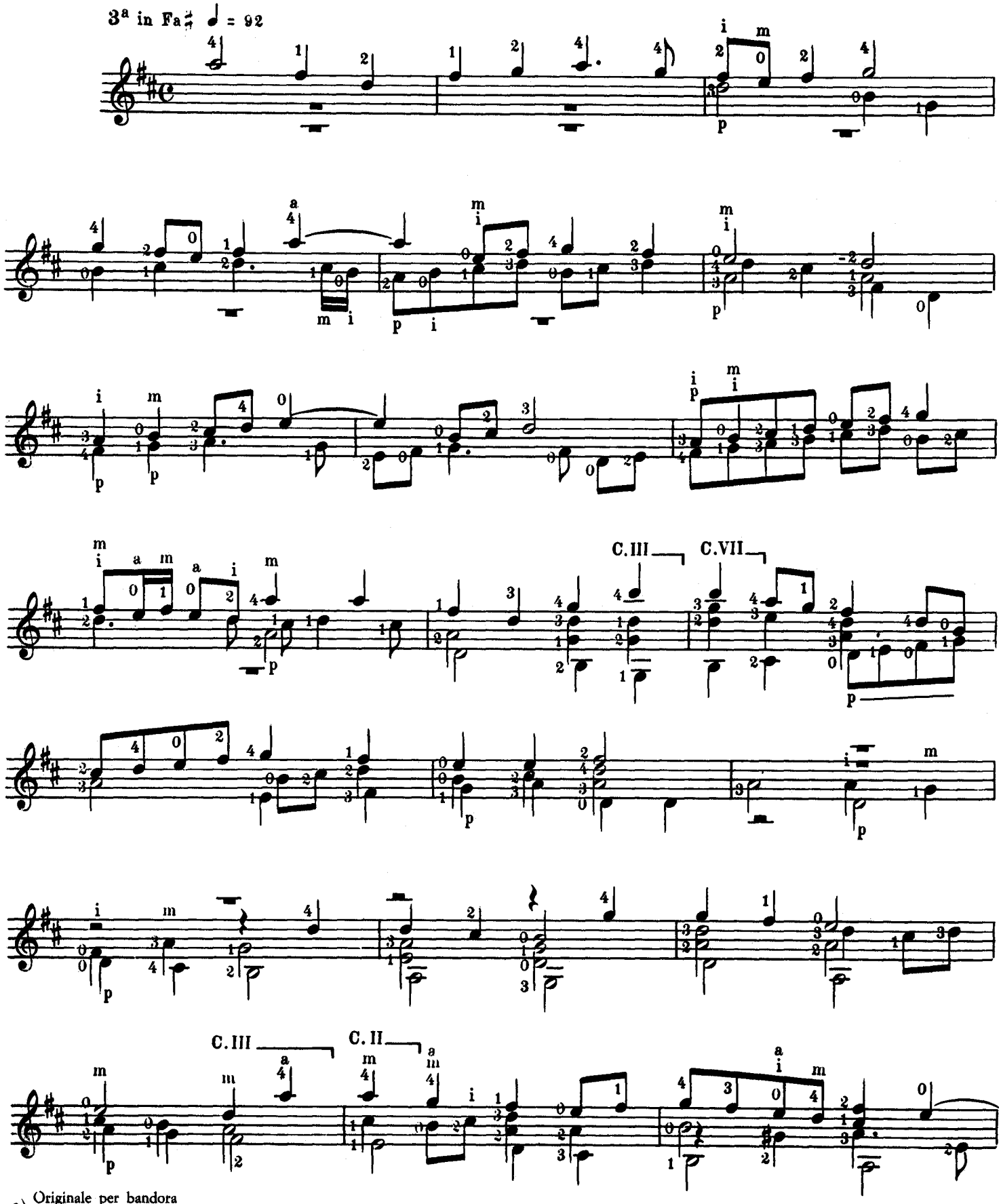


FANTASIA a)

(London, British Museum, Ms. Hirsch M. 1353, fol. 65)

ANTHONY HOLBORNE



a) Originale per bandora
Original for bandora

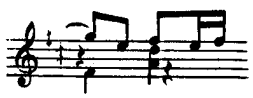
C. III

a)

C. II

b)

a) Orig.:



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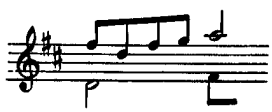
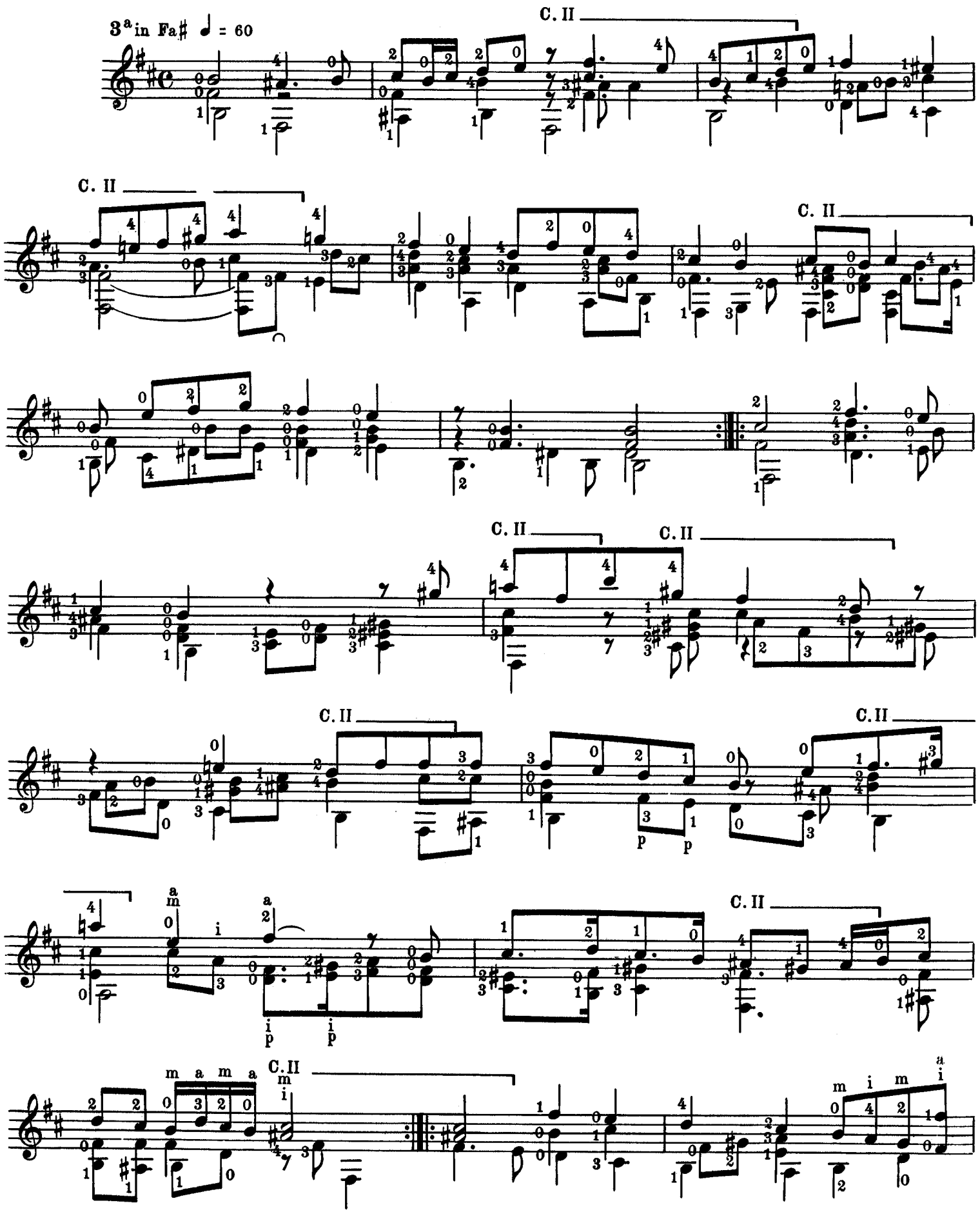
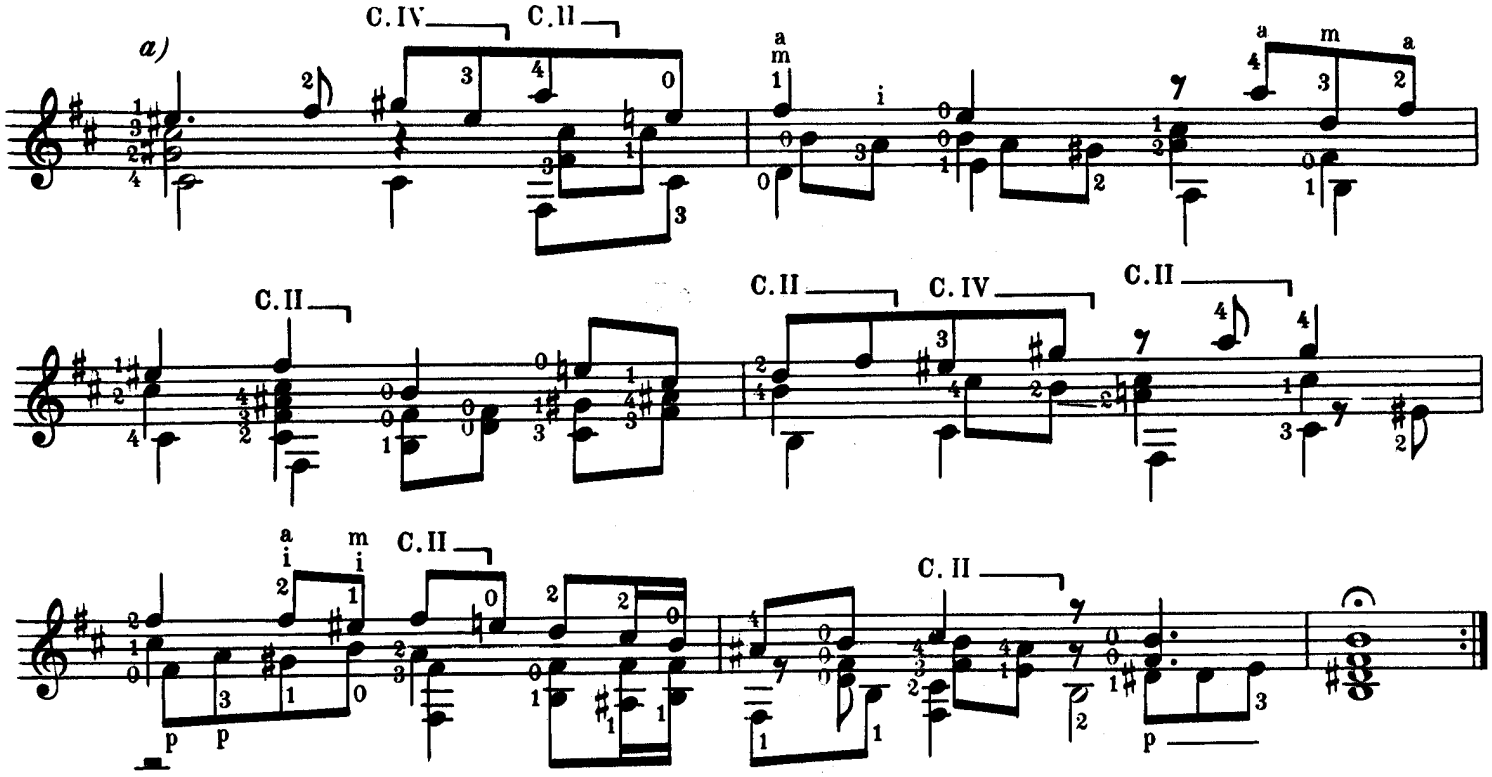


GEORGE PILKINGTON'S FUNERAL

(Cambridge, University Library, Ms. Dd. 2.11, fol. 6)

FRANCIS PILKINGTON
(?-1638)

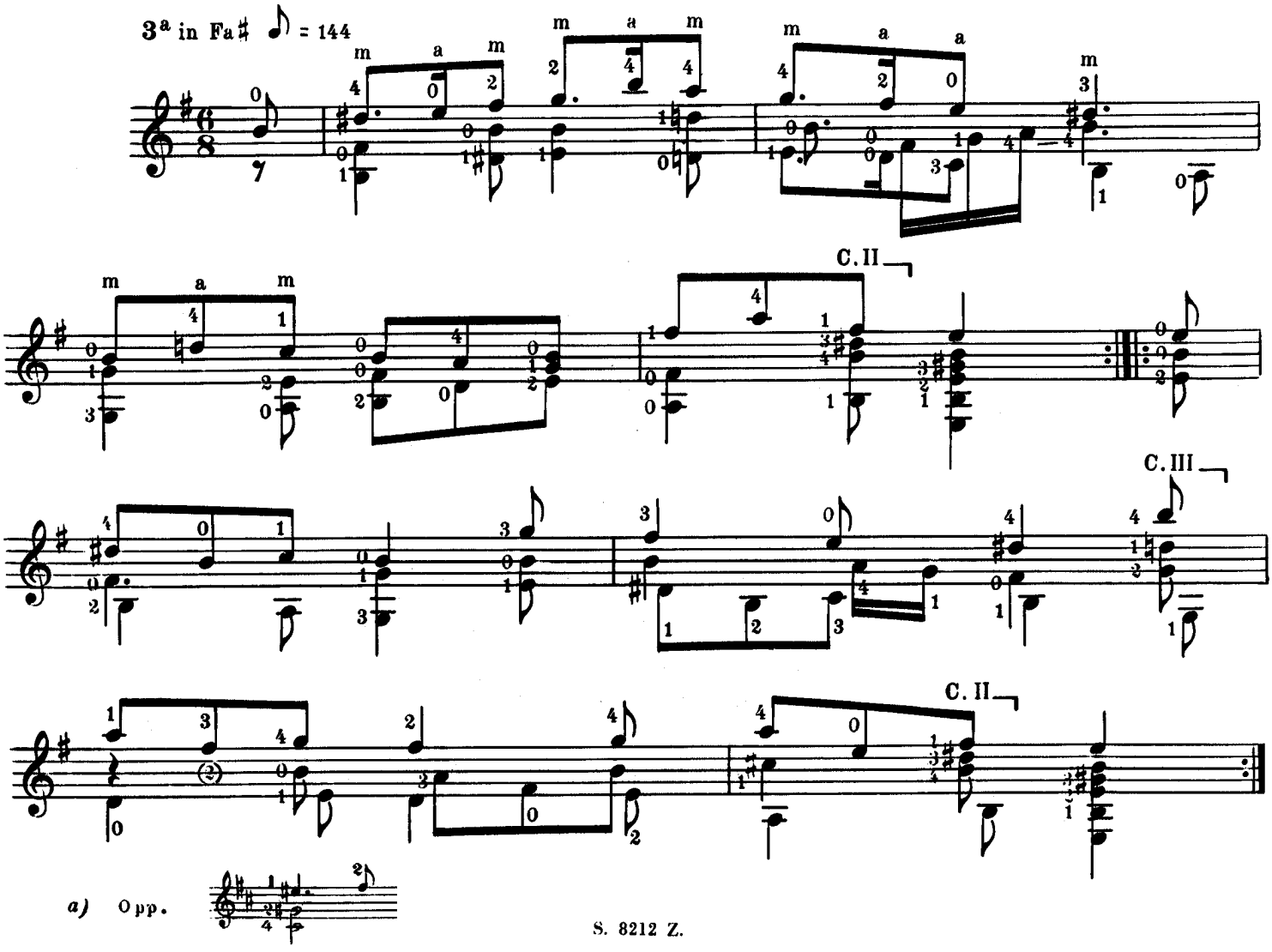




CURRANTA FOR MRS. ELIZABETH MURCOTT

(Cambridge, University Library, Ms. Dd. 2.11, fol. 3ᵛ)

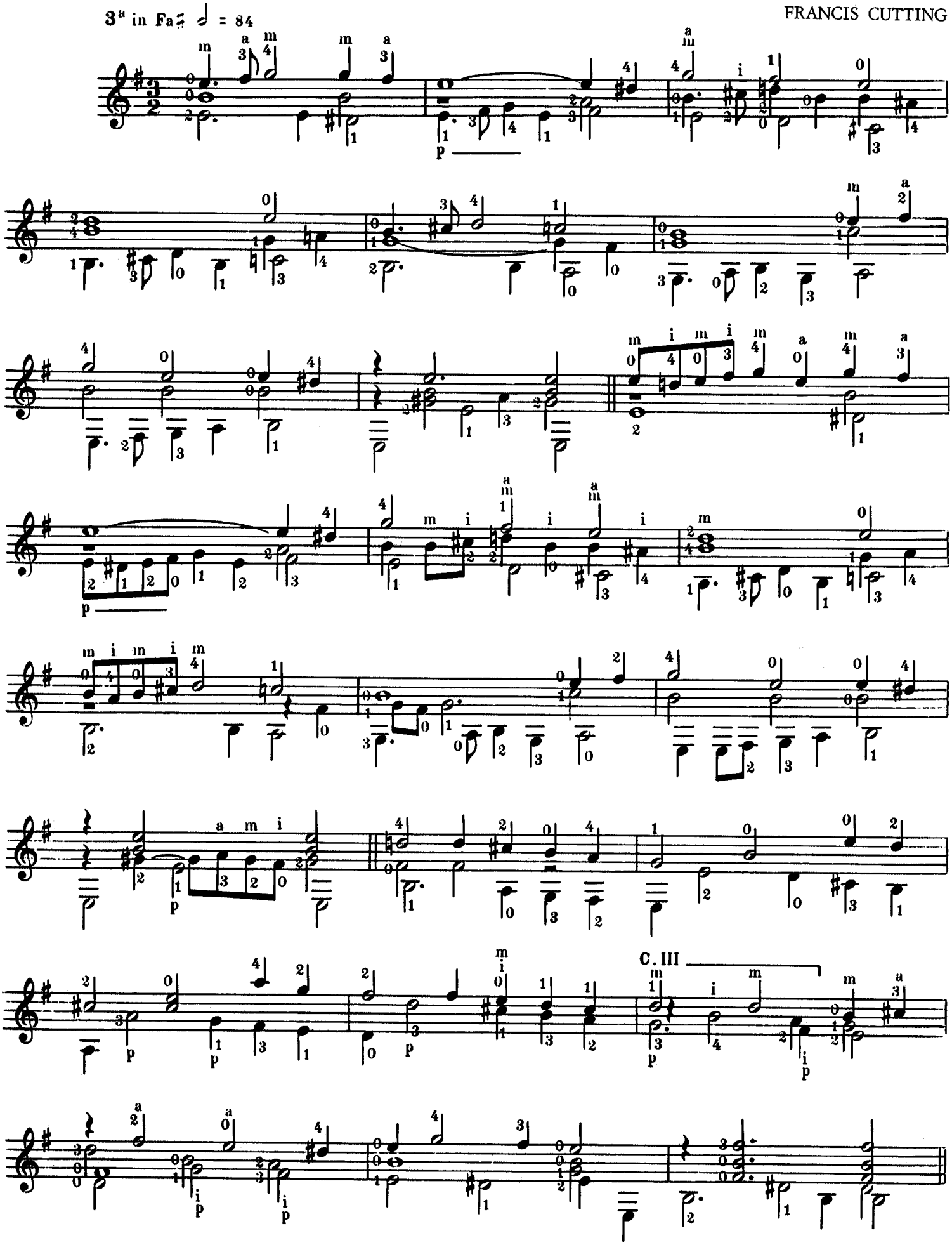
FRANCIS PILKINGTON



GALLIARD

(Glasgow, University Library, Euing Lute Book, fol. 29)

FRANCIS CUTTING

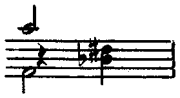


C. III

a)

b)

a) Orig.:



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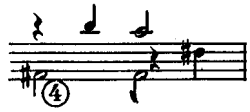
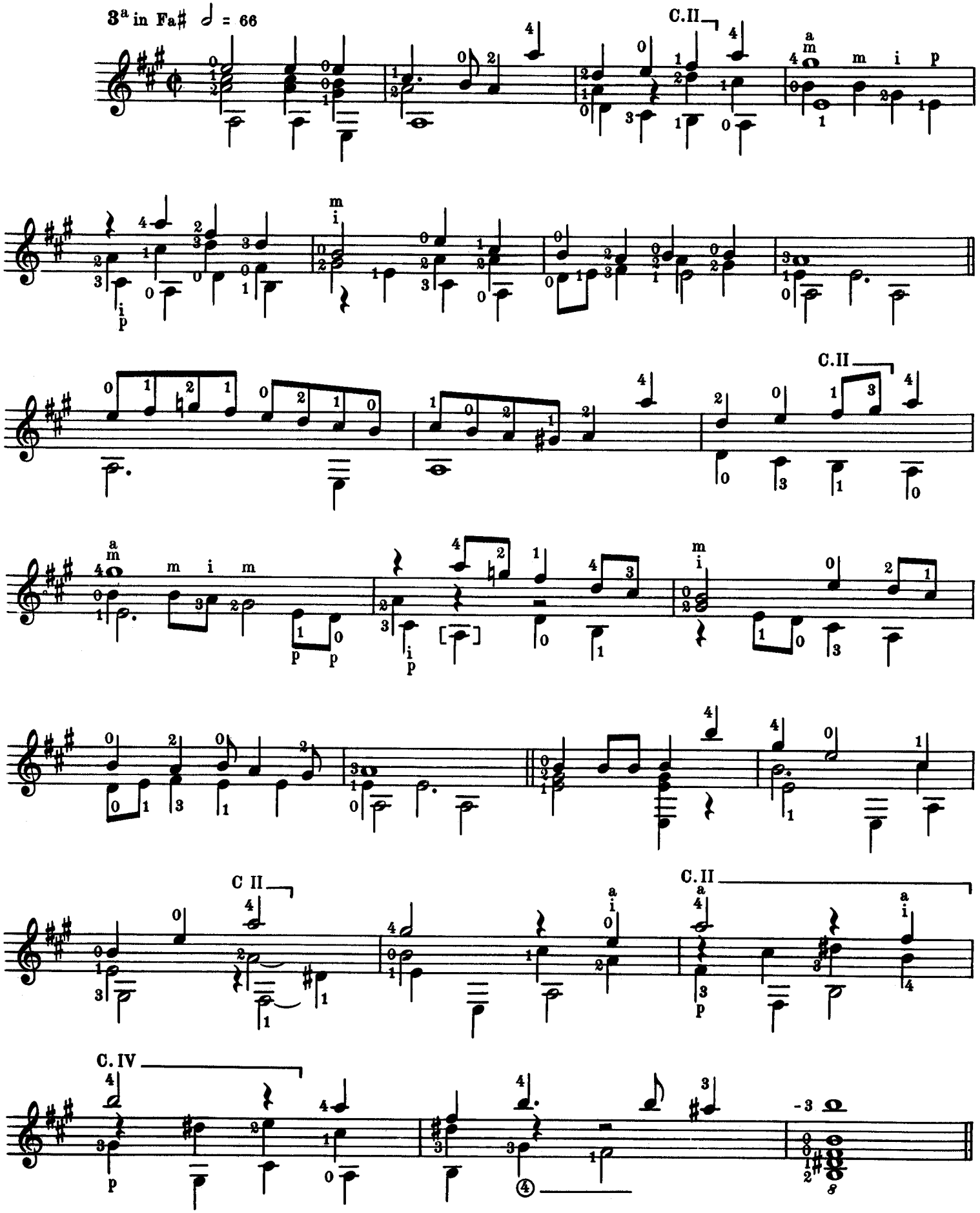
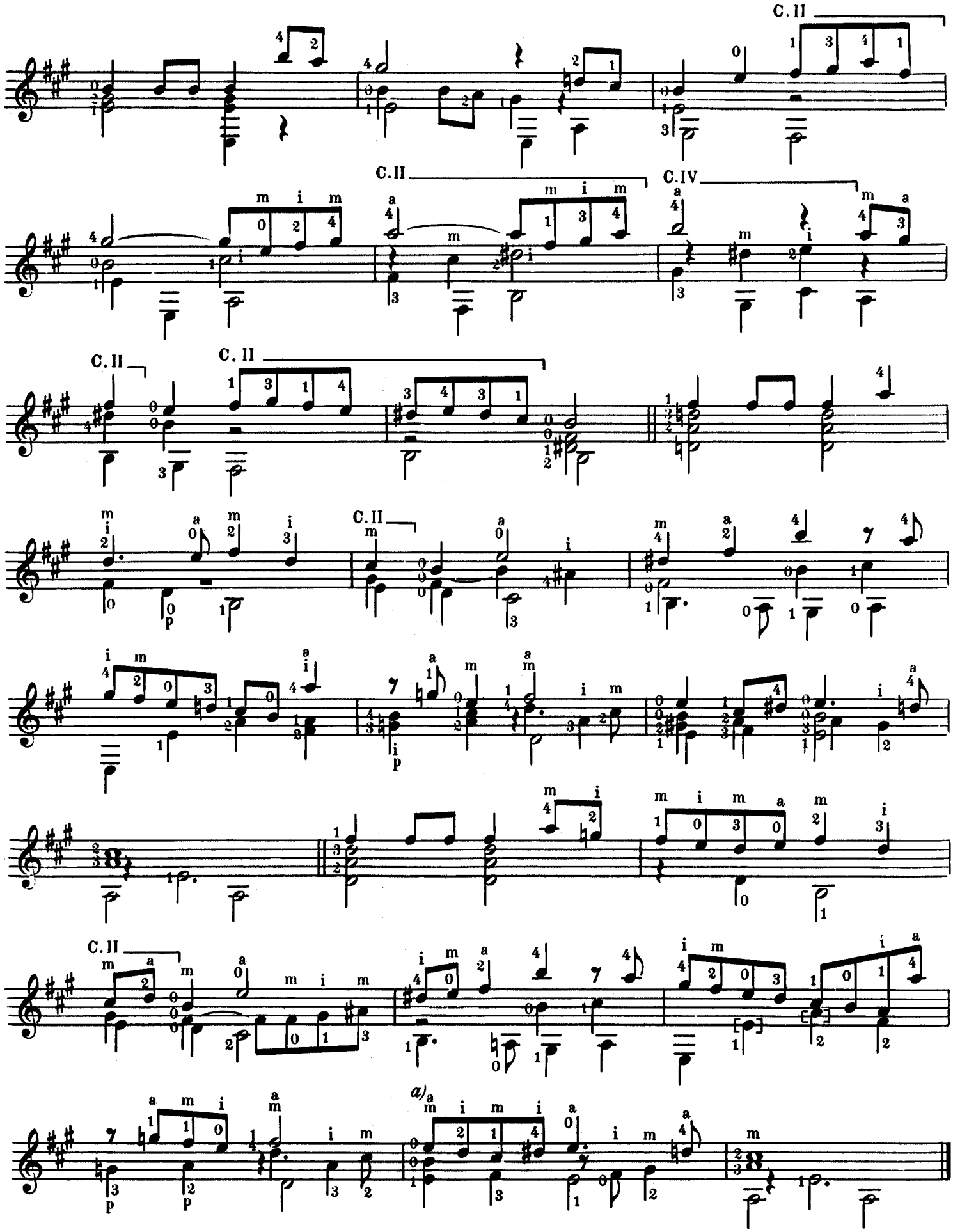


ALMAIN

(London, British Museum, Ms. Add. 31392, fol. 26)

FRANCIS CUTTING



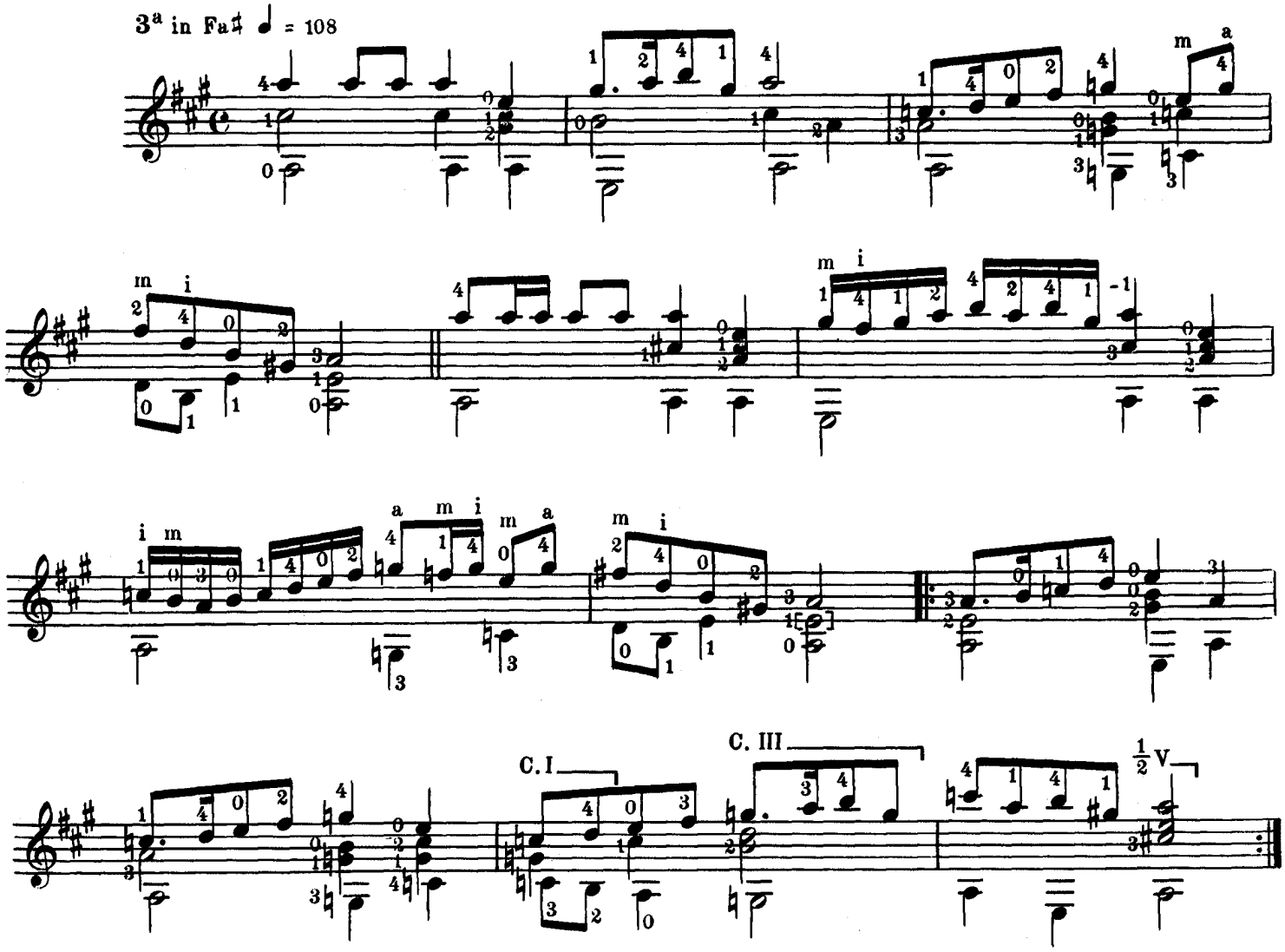


a) Orig.:

JIG

(Cambridge, University Library, Ms. Dd. 2.11, fol. 98)

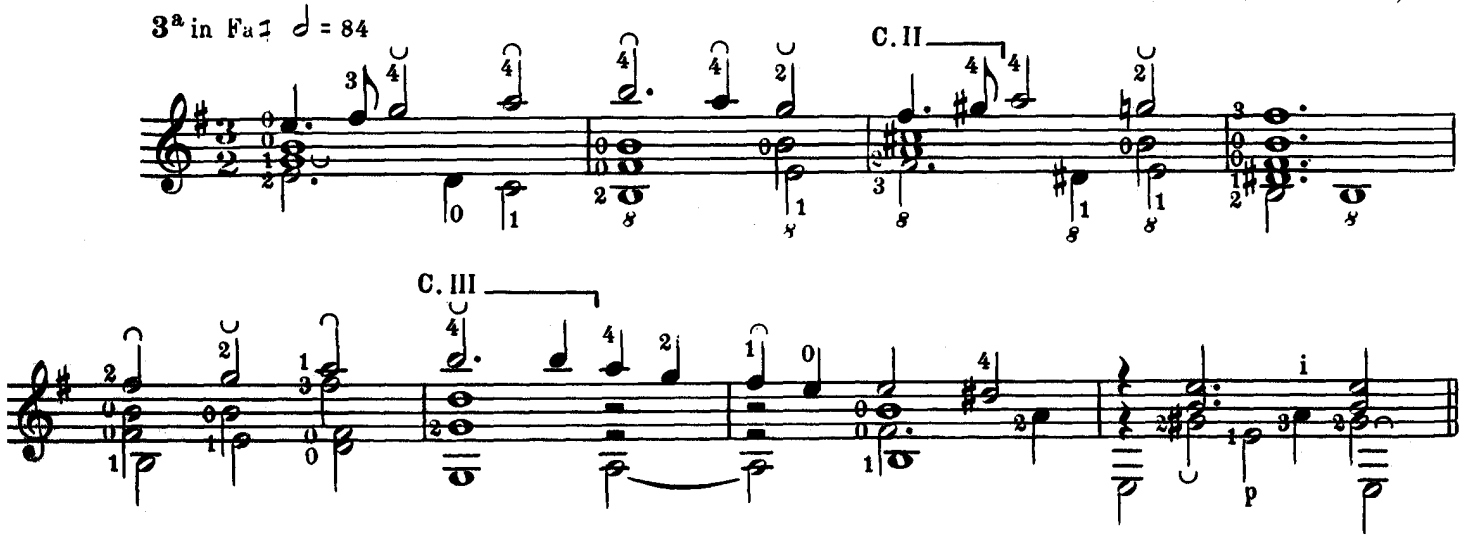
FRANCIS CUTTING

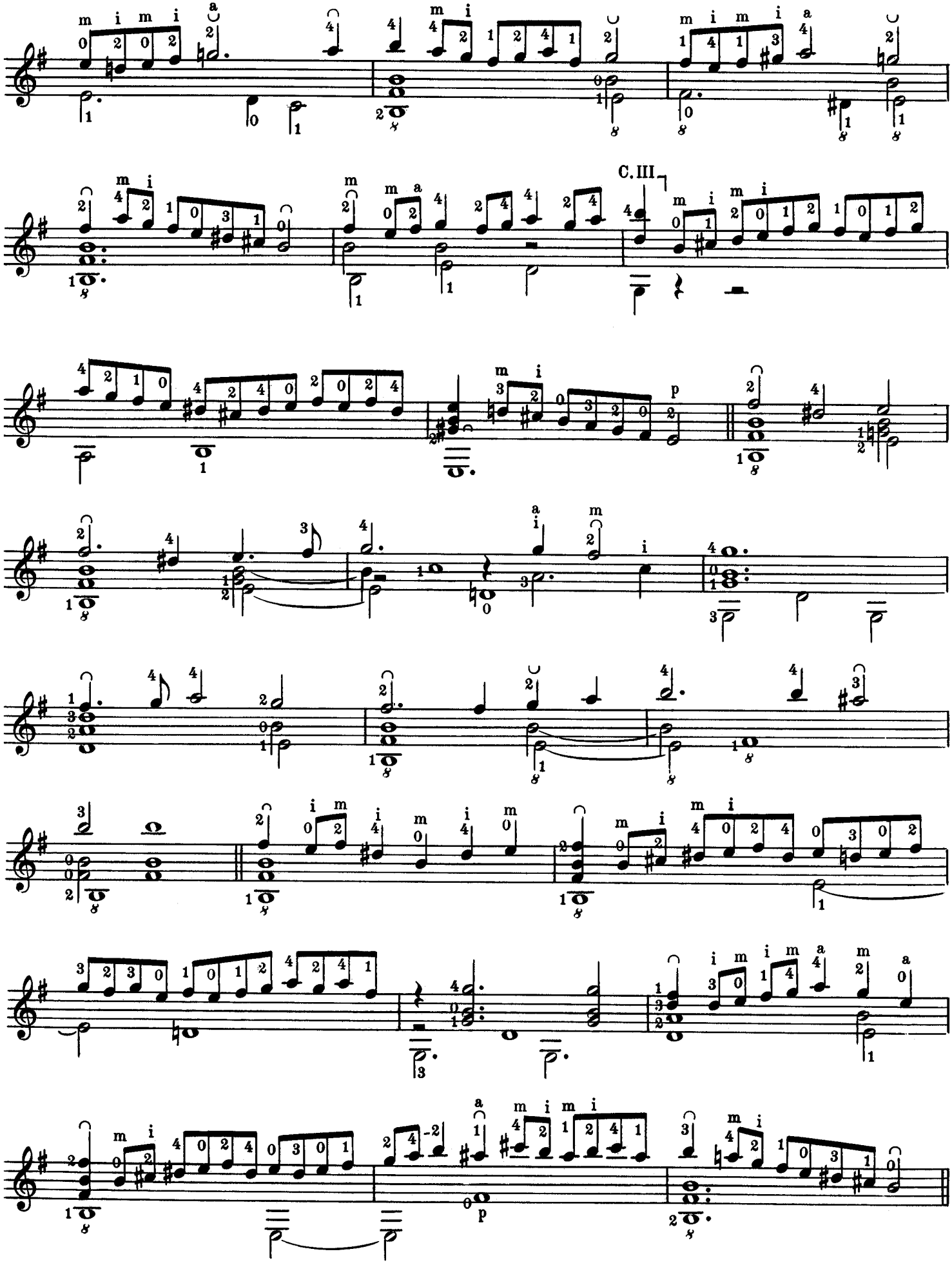


GALLIARD « MY LADY MILDEMAYS DELIGHT »

(London, British Museum, Ms. Add. 38539, fol. 16ᵛ)

ROBERT JOHNSON
(1583-1633c.)




C. III
p
p

C. II

p

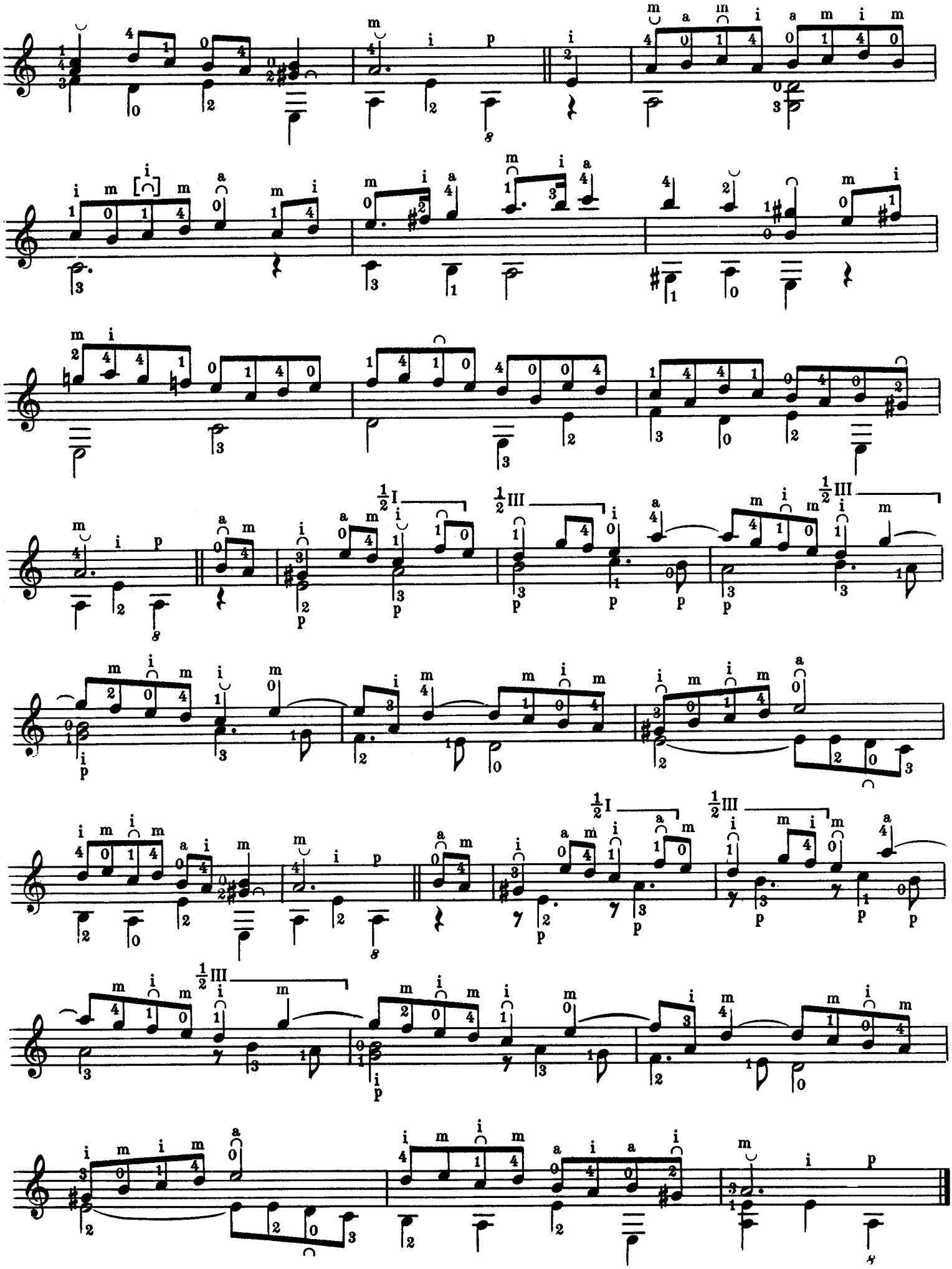
p

ALMAIN

(London, British Museum, Ms. Add. 38539, fol. 17)

ROBERT JOHNSON

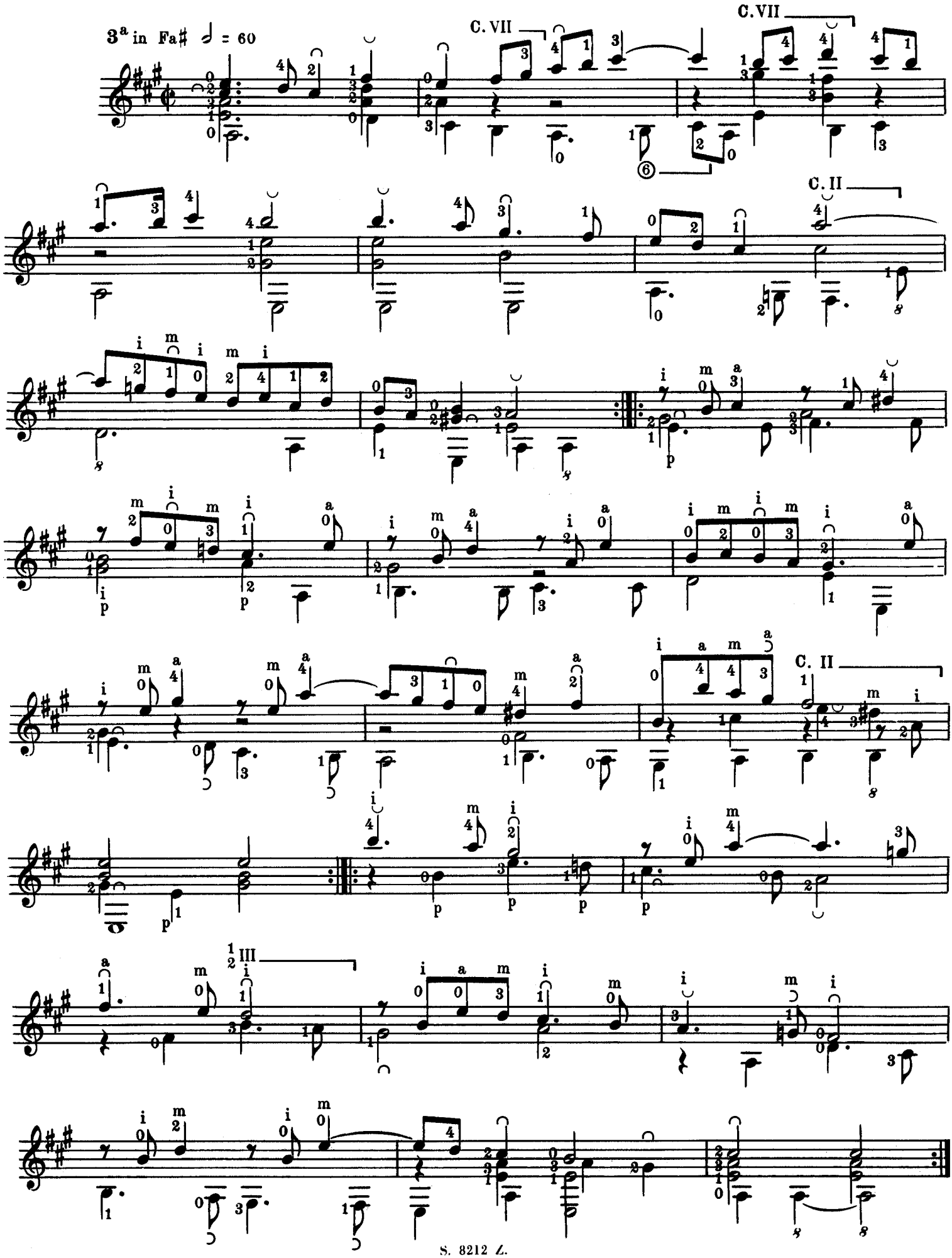
3ª in Fa♯ ♩ = 60



ALMAIN « HIT AND TAKE IT »

(London, British Museum, Ms. Add. 38539, fol. 20ᵛ)

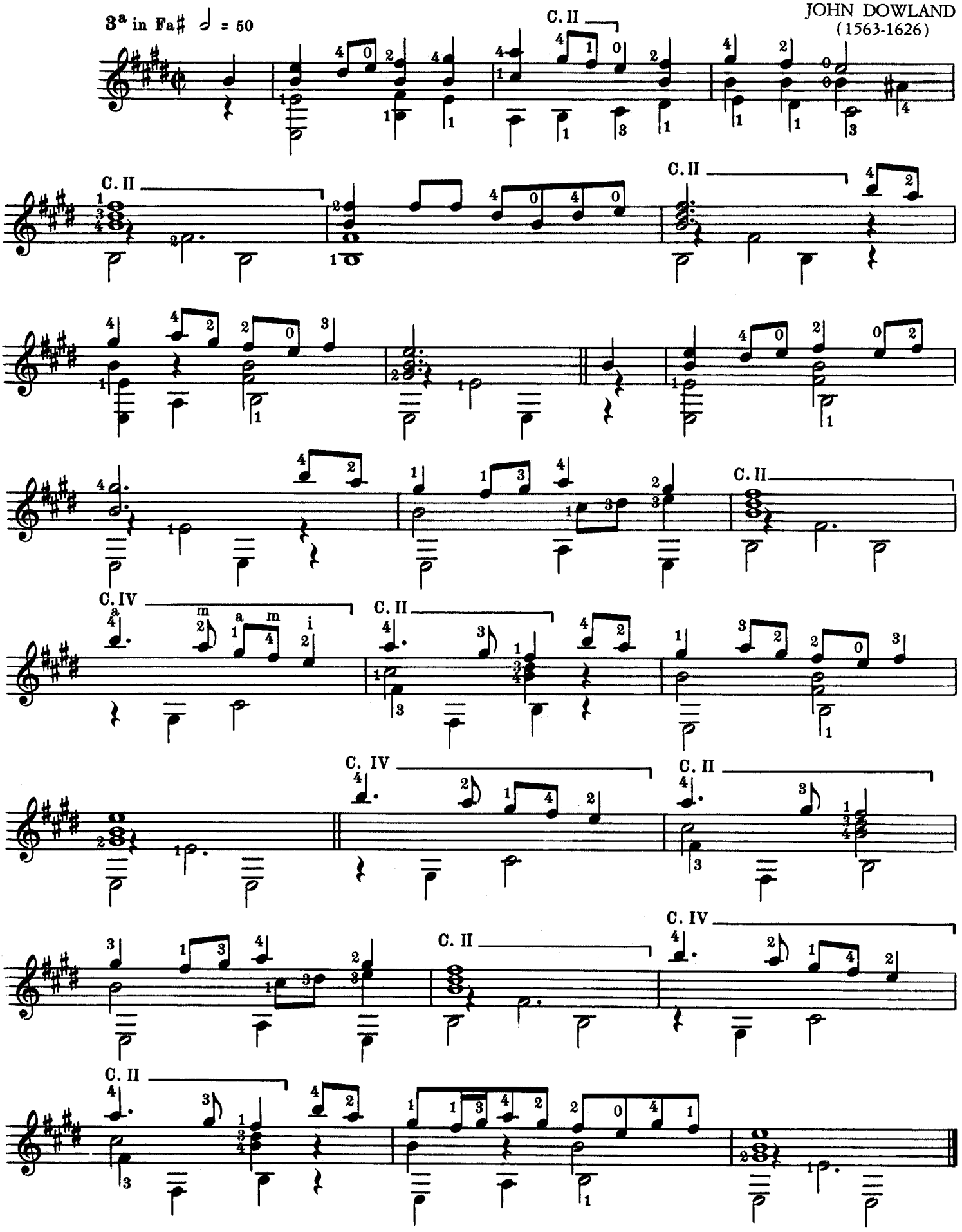
ROBERT JOHNSON



LADY LAITON'S ALMAIN

(Cambridge, University Library, Ms. Dd. 2.11, fol. 48)

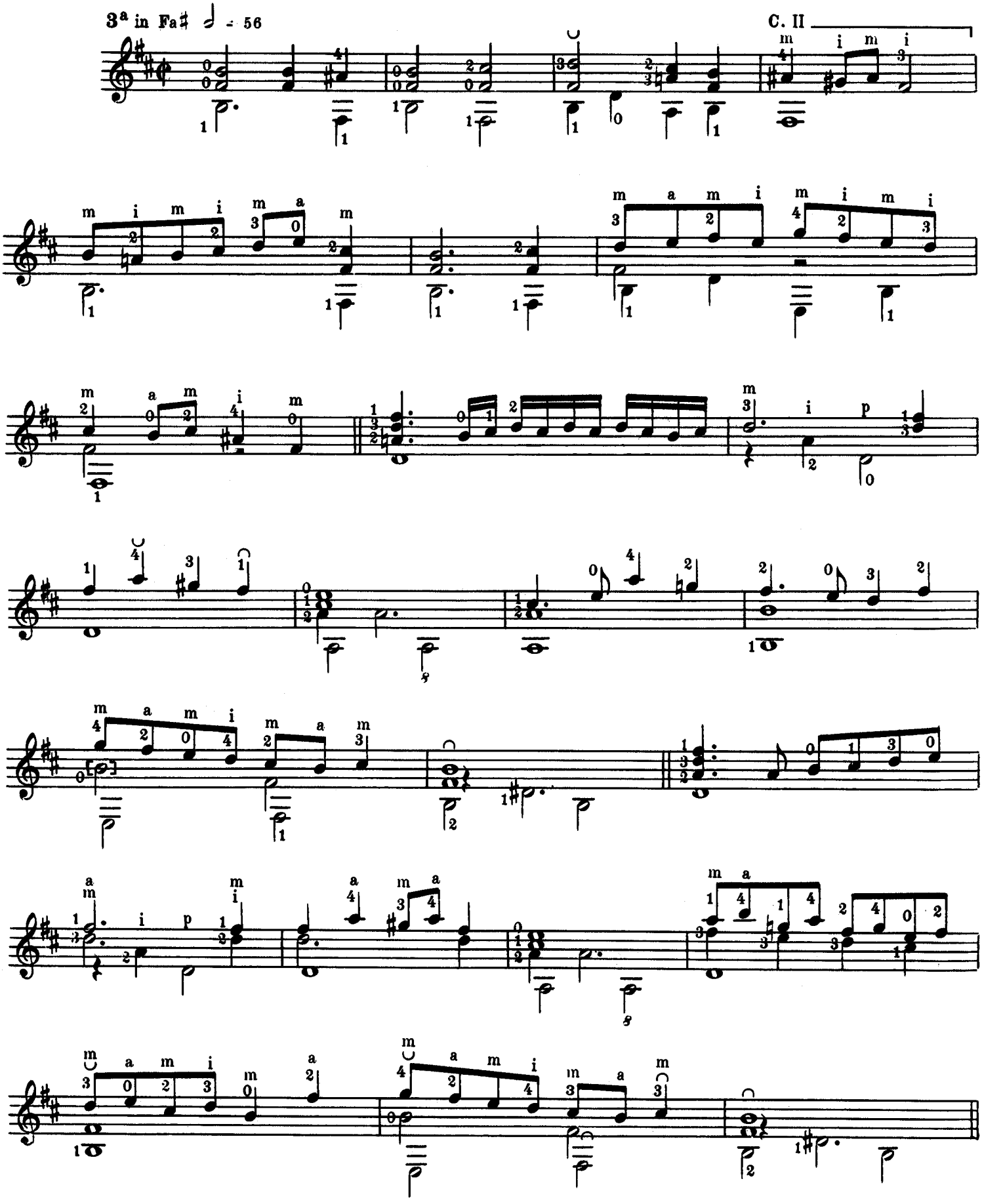
JOHN DOWLAND
(1563-1626)

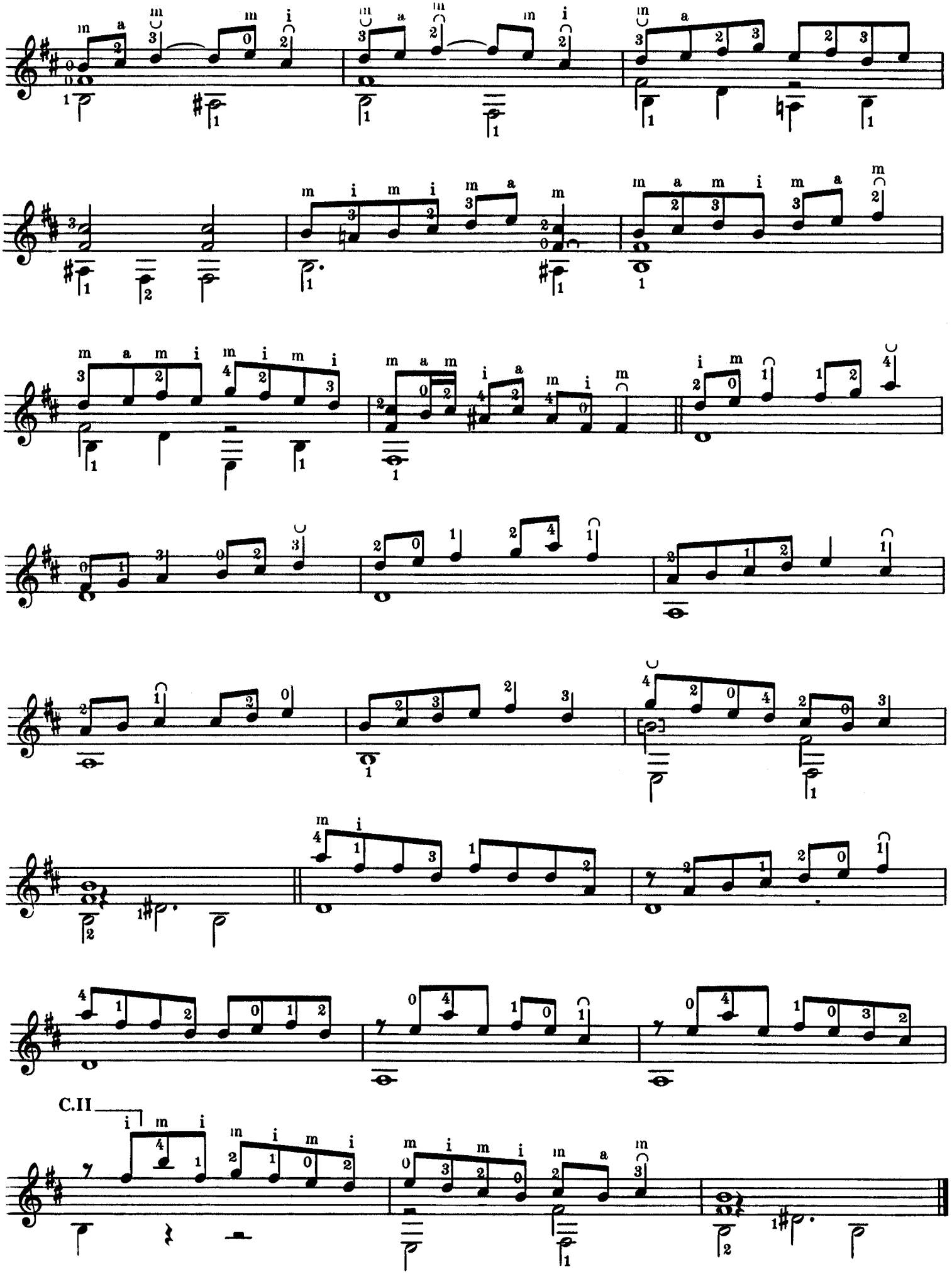


FORTUNE

(Cambridge, University Library, Ms. Dd. 4.22, fol. 11ᵛ)

JOHN DOWLAND

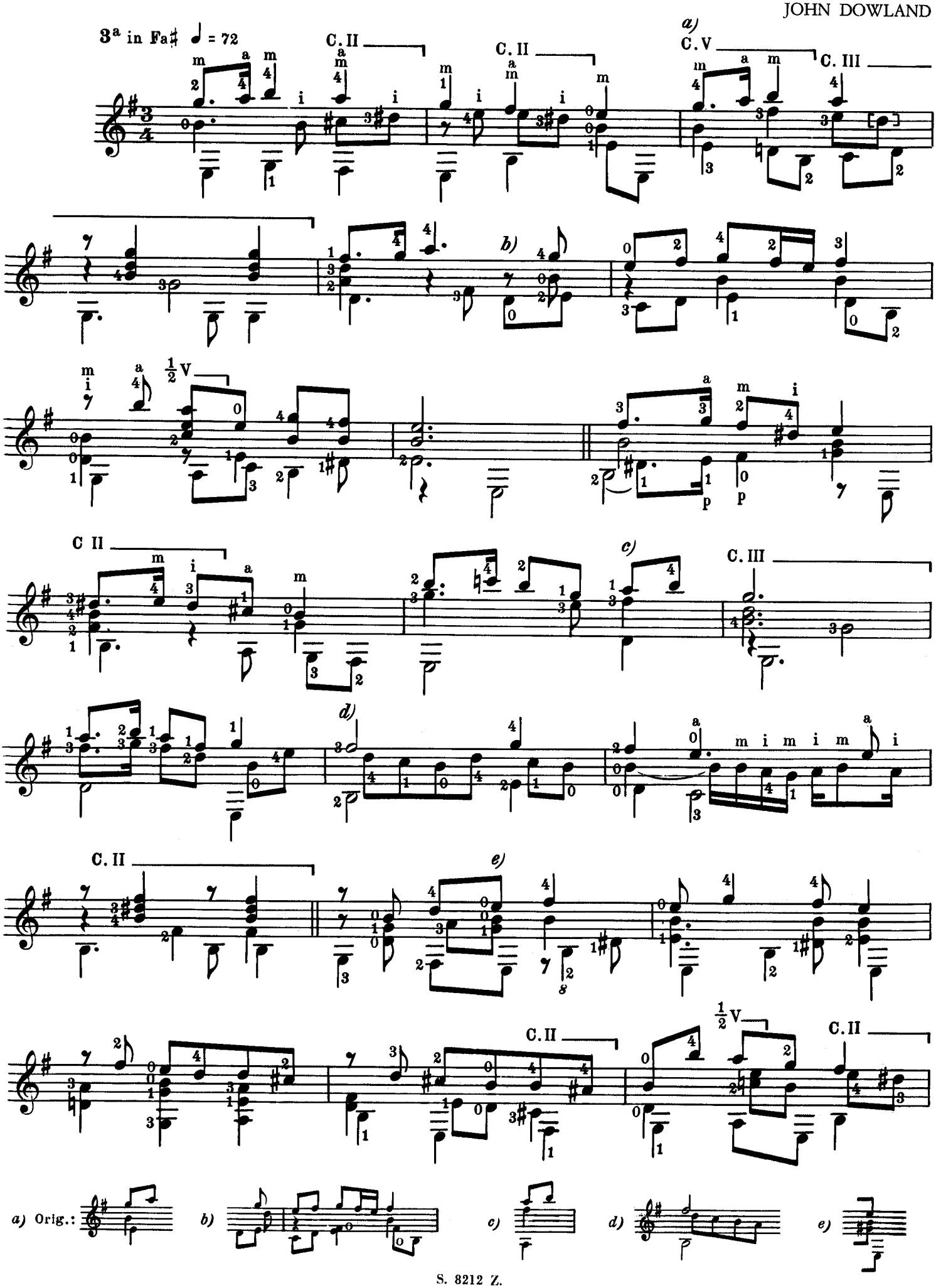


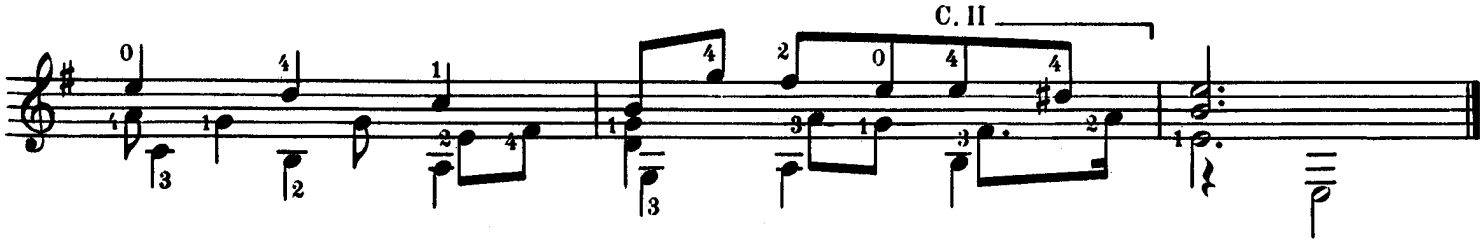

C.II

GALLIARD

(Cambridge, University Library, Ms. Dd. 5.78.3, fol. 37)

JOHN DOWLAND

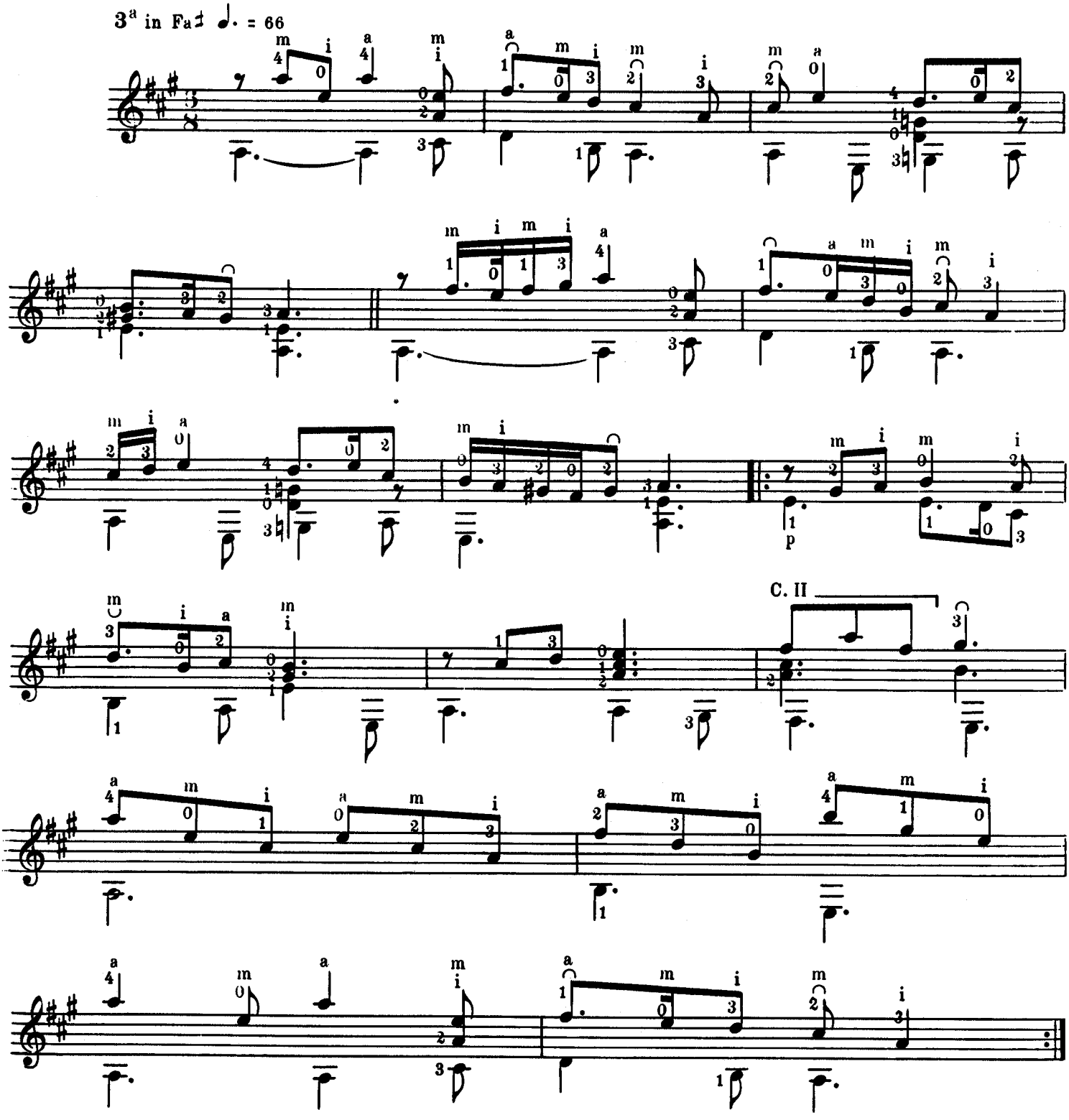




MRS. WINTER'S JUMP

(Washington, The Folger Library, Ms. 1610.1, fol. 5v)

JOHN DOWLAND

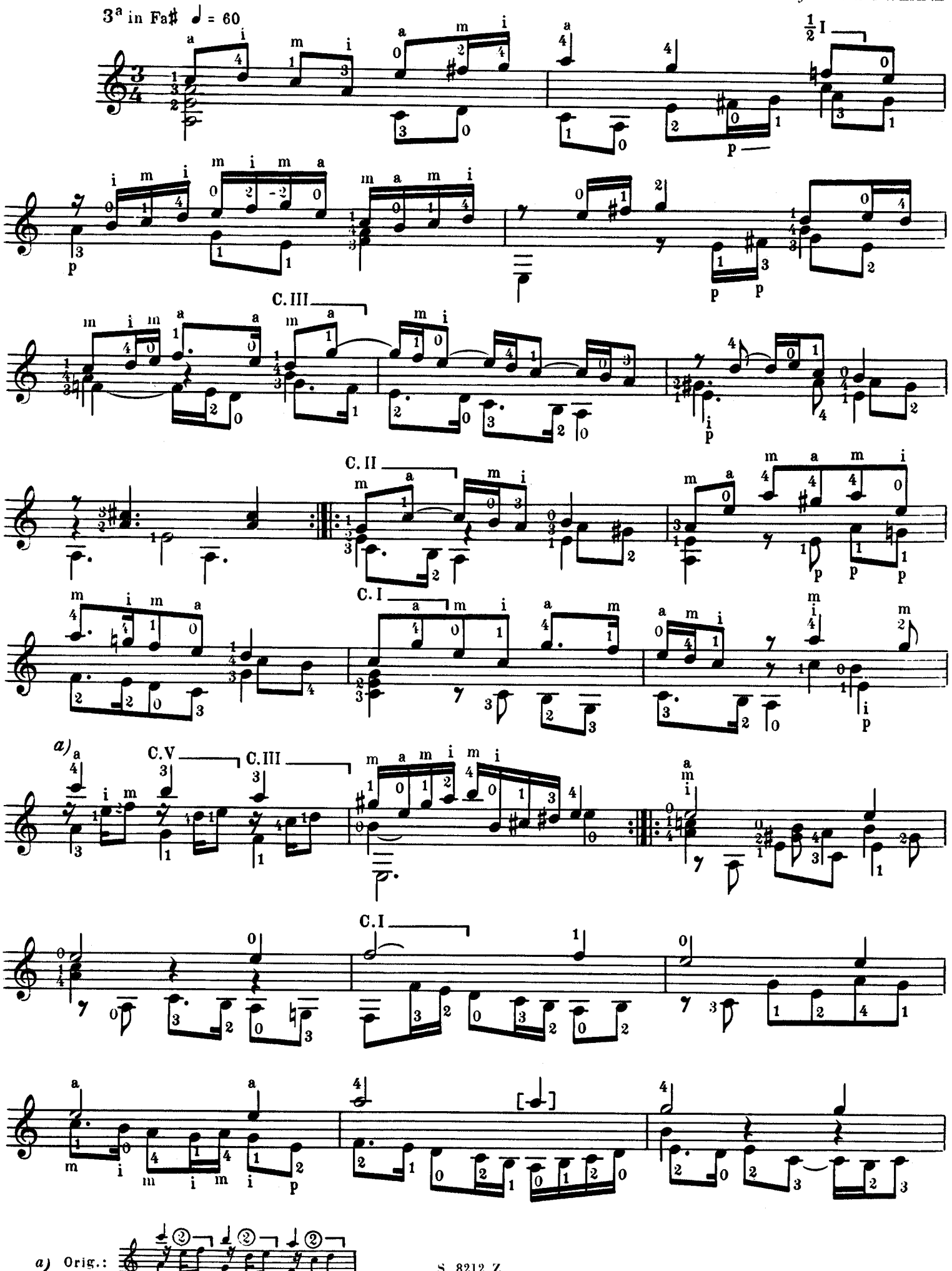


MRS. VAUX'S GALLIARD

(Cambridge, University Library, Ms. Dd. 9.33, fol. 20)

JOHN DOWLAND

3ª in Fa♯ ♩ = 60



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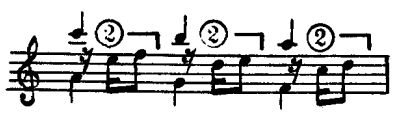
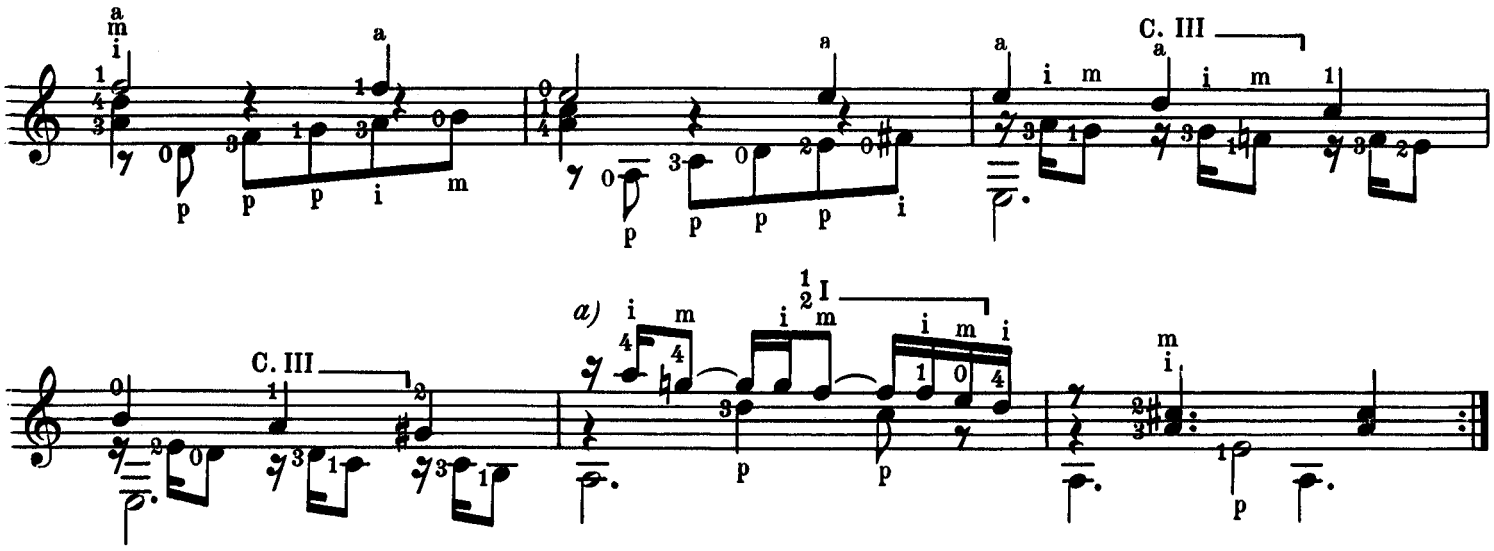
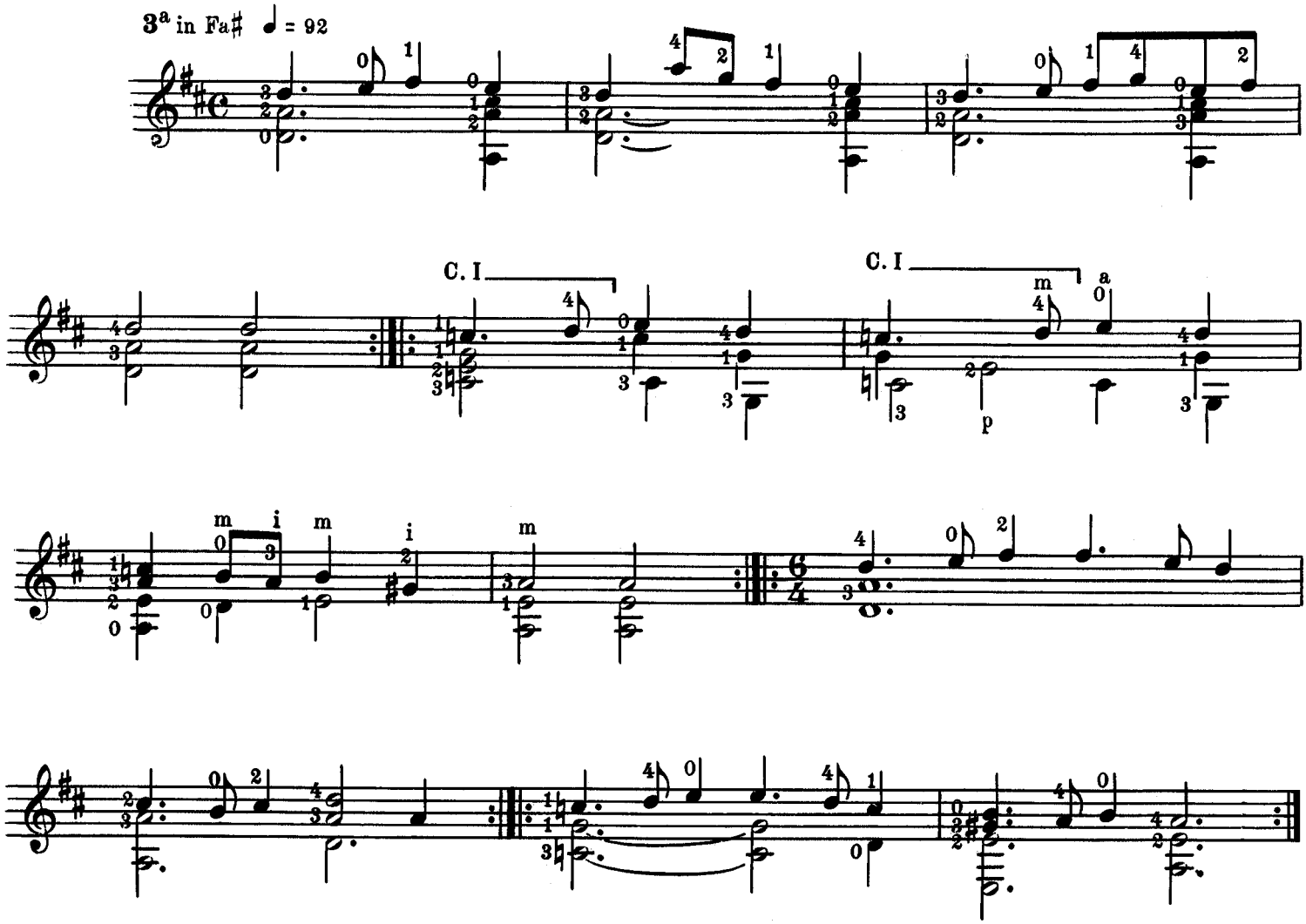




ORLANDO SLEEPETH

(Cambridge, University Library, Ms. Dd. 2.11, fol. 55v)

JOHN DOWLAND



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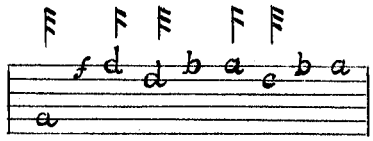
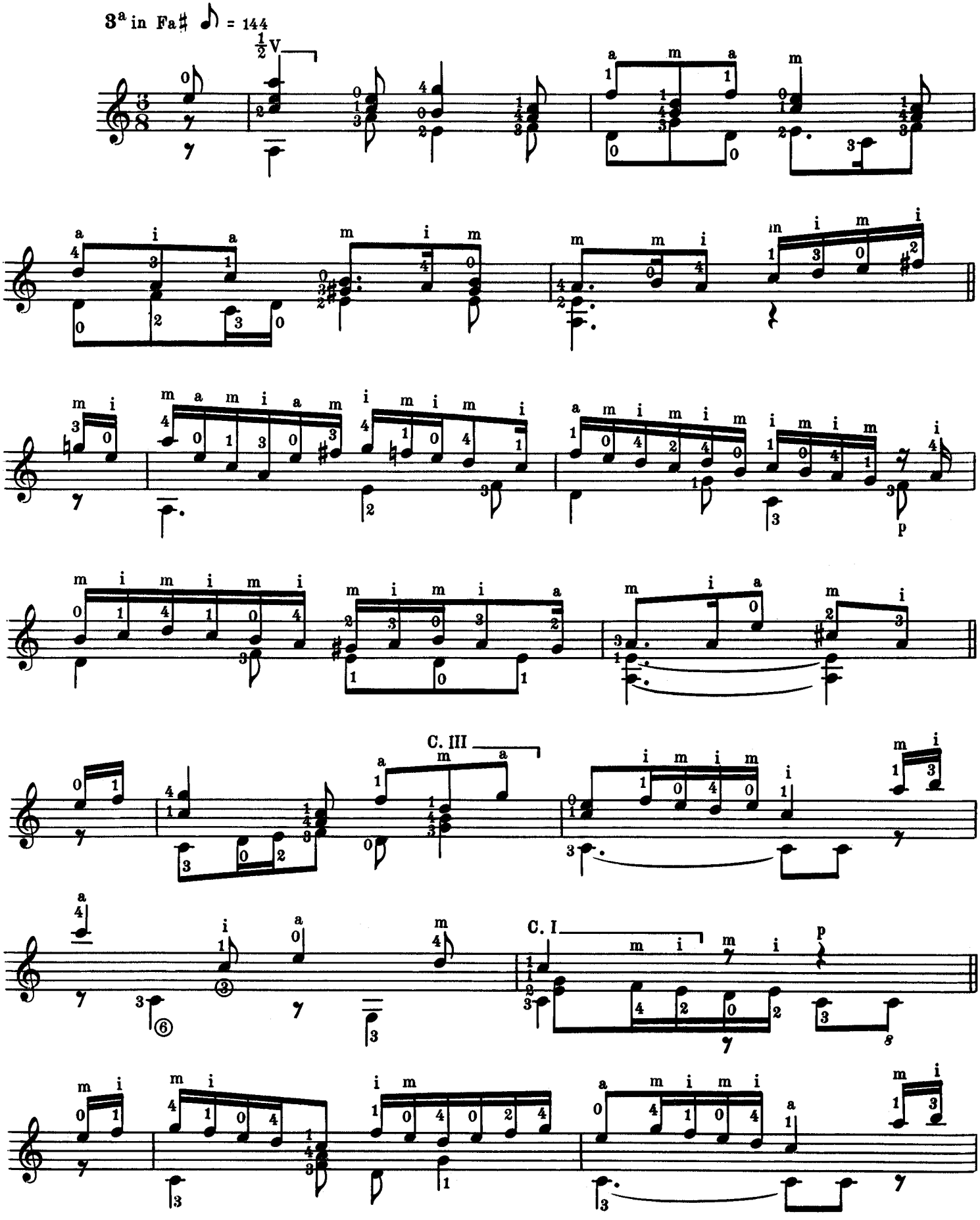
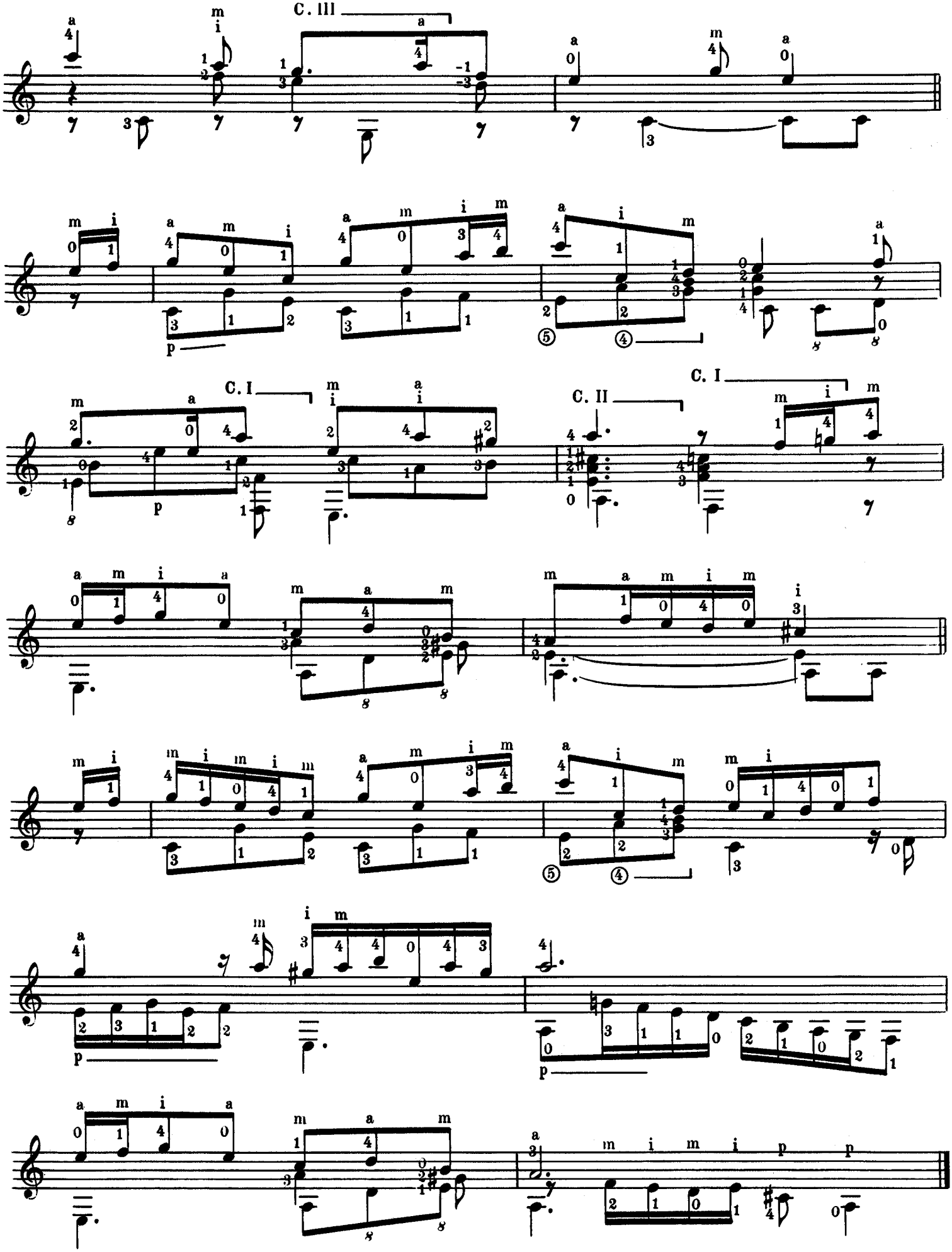


MRS. VAUX'S JIG

(Cambridge, University Library, Ms. Dd. 9.33, fol. 20^{v})

JOHN DOWLAND

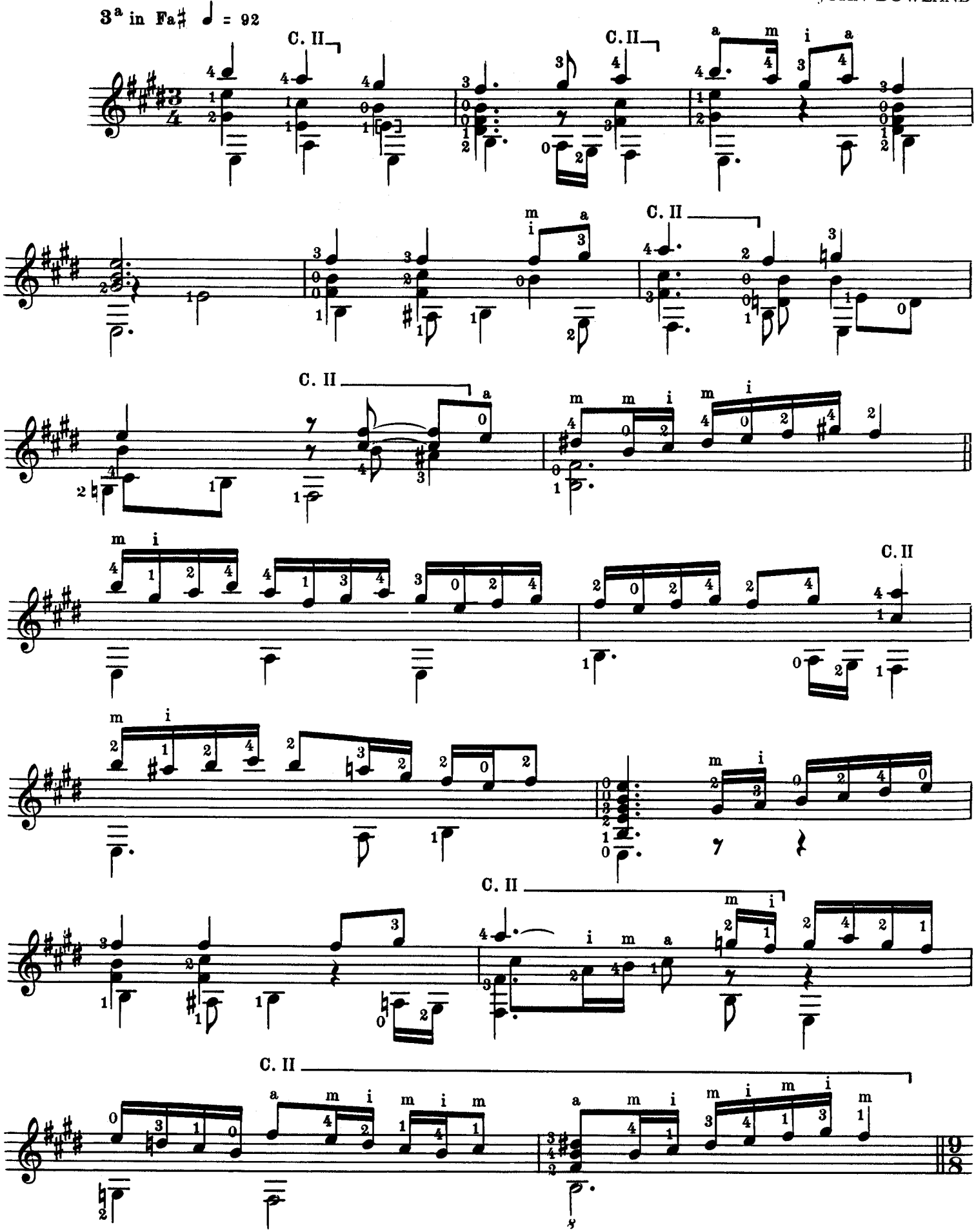


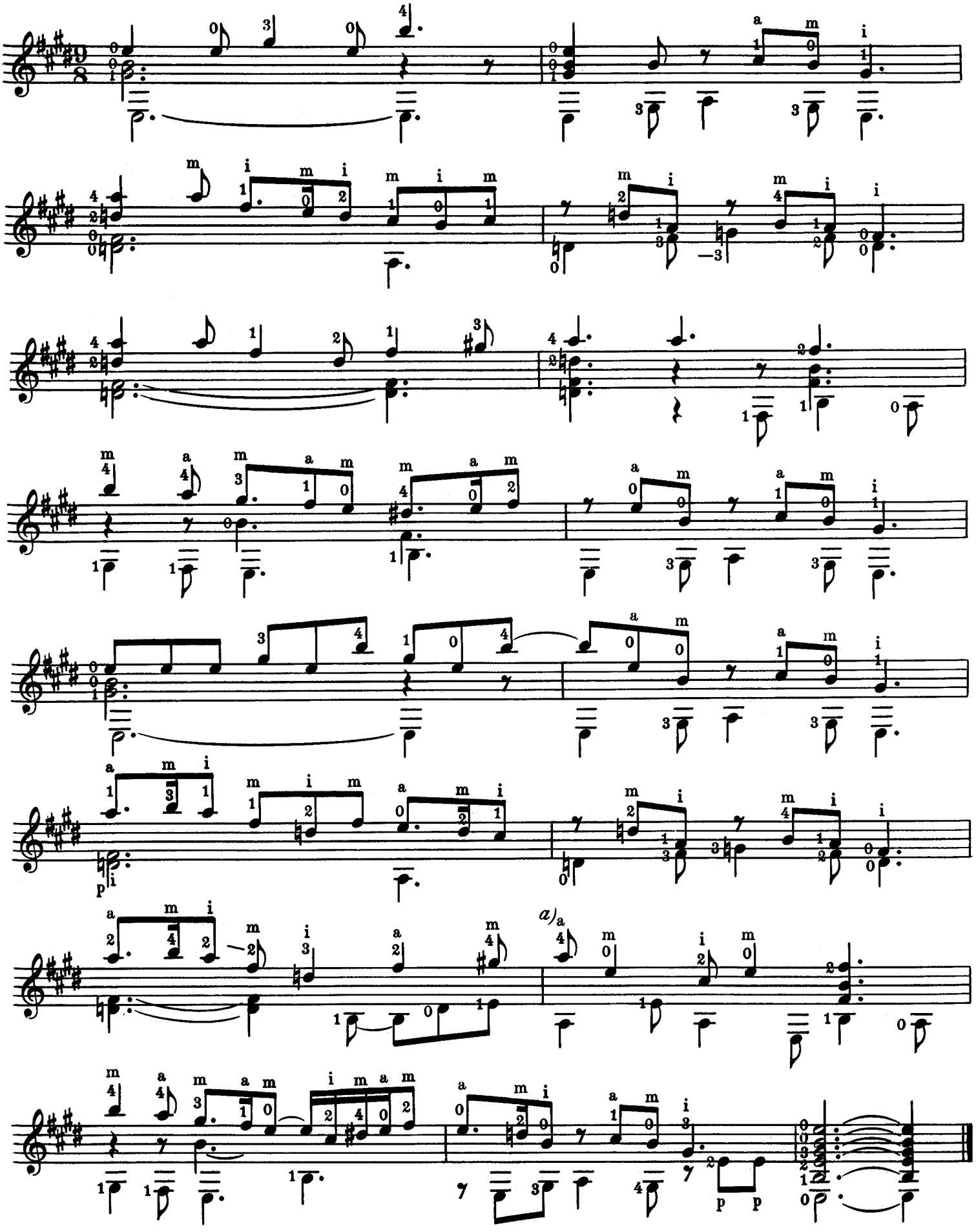

C. III
C. I
C. I
C. II
C. I

THE MOST SACRED QUEEN ELIZABETH, HER GALLIARD

(Varietie of Lute Lessons-Adams, Londra 1610 - fol. M1v)

JOHN DOWLAND





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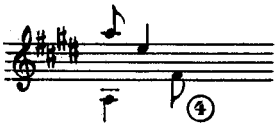
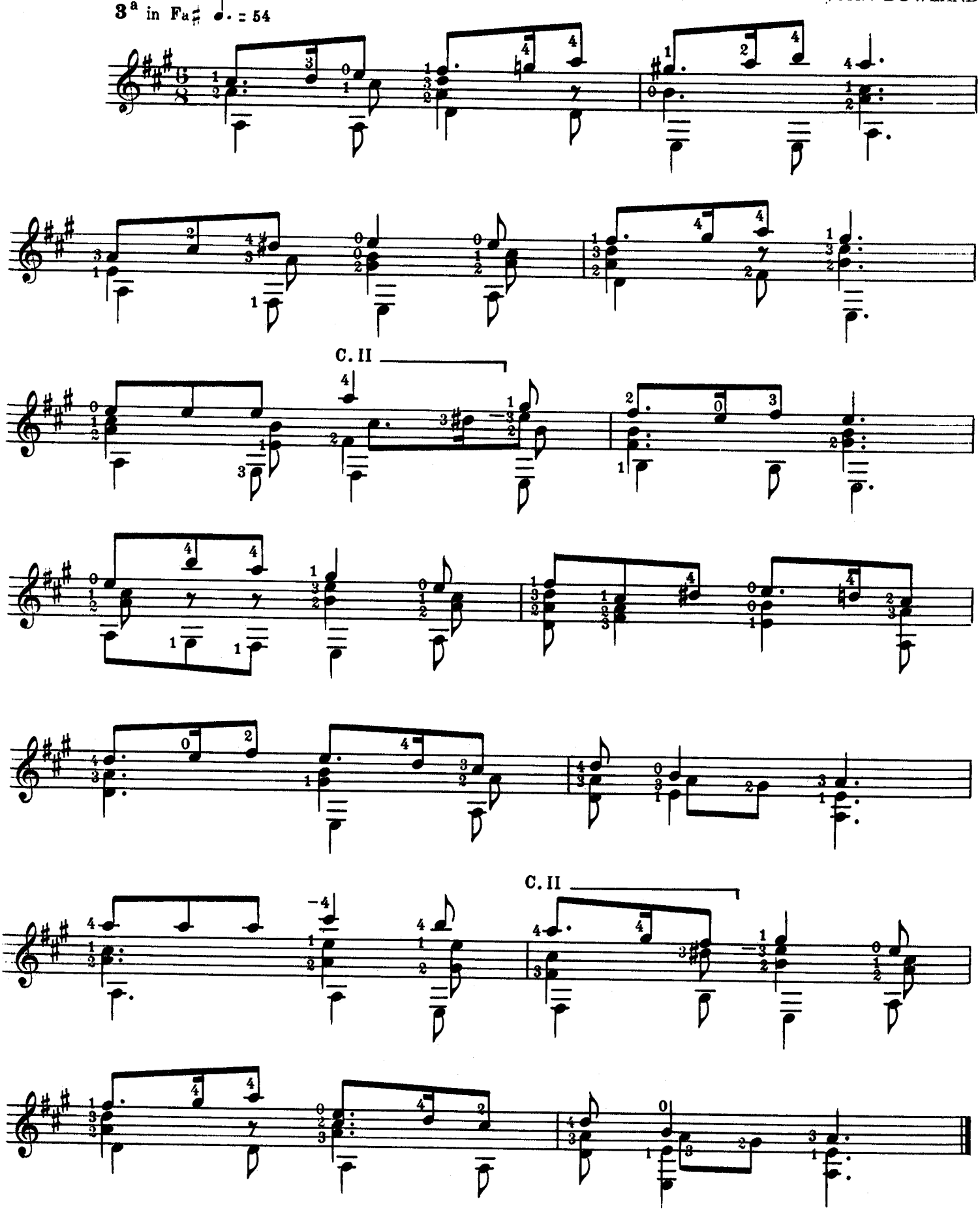


TARLETON'S RISERRECTIONE

(Yale University Library, The Wickhambrook Lute Book, fol. 11)

JOHN DOWLAND



ANTOLOGIA
DI
MUSICA ANTICA
per liuto, vihuela e chitarra

VOLUME IV

Composizioni di: L. Milan, L. Narvaez,
A. Mudarra, M. Fuenllana

Trascrizione in notazione moderna e diteggiatura
di Ruggero Chiesa

EDIZIONI SUVINI ZERBONI - MILANO

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PREFAZIONE

Le composizioni scritte nei secoli XVI e XVII per liuto, vihuela, chitarra a quattro e cinque ordini di corde, sono oggi sempre piú di sovente eseguite su strumenti d'epoca, attraverso principi interpretativi filologici. Tuttavia, ciò non significa che parte di questo repertorio non possa trovare una soddisfacente realizzazione sulla chitarra moderna.

I criteri seguiti nella stesura di questa Antologia (suddivisa in vari volumi), vogliono proprio conciliare, per quanto possibile, l'esecuzione sia con gli strumenti originali che con l'attuale chitarra a sei corde. Di conseguenza sarà stabilita l'accordatura in Mi per il liuto rinascimentale e la vihuela, in modo da non creare mutamenti nella diteggiatura della mano sinistra. La diteggiatura della mano destra è invece attuata tenendo presente la concezione della tecnica moderna chitarristica, ma gli esecutori potranno sostituirla con quella in uso nelle epoche rinascimentale e barocca, dove si praticava spesso l'alternanza con pollice e indice nei passaggi monodici.

Tutte le opere sono state trascritte in notazione moderna dai testi originali. I riferimenti riguardano il nome dello stampatore, seguito dalla città e dall'anno in cui è avvenuta la prima edizione. In altri casi vi saranno indicazioni sulle fonti manoscritte.

Ruggero Chiesa

PREFACE

The music written in the XVI and XVII centuries for lute, vihuela, and four– and five–course guitar is being performed increasingly often, today, on original instruments, acording to philological principles of interpretation. Nevertheless, much of this repertory can be performed very satisfactorily on the modern guitar as well.

The editorial criteria followed in the preparation of this Anthology (published in several volumes) aim, insofar as possible, to reconcile performance on original instruments with performance on the modern six–string guitar. Tunings are therefore in E for the Renaissance lute and the vihuela, in order to avoid changes in the fingerings for the left hand. The right–hand fingerings have been dictated by modern guitar technique, but interpreters may prefer to use the fingerings common in the Renaissance and Baroque eras, when the thumb and index finger often alternated in monodic passages.

All the works have been transcribed in modern notation from the original editions. The references give the name of the printer, followed by the city and the year of publication of the first edition. In other cases there may be indications concerning the manuscript sources.

Ruggero Chiesa

ANTOLOGIA DI MUSICA ANTICA

per liuto, vihuela e chitarra

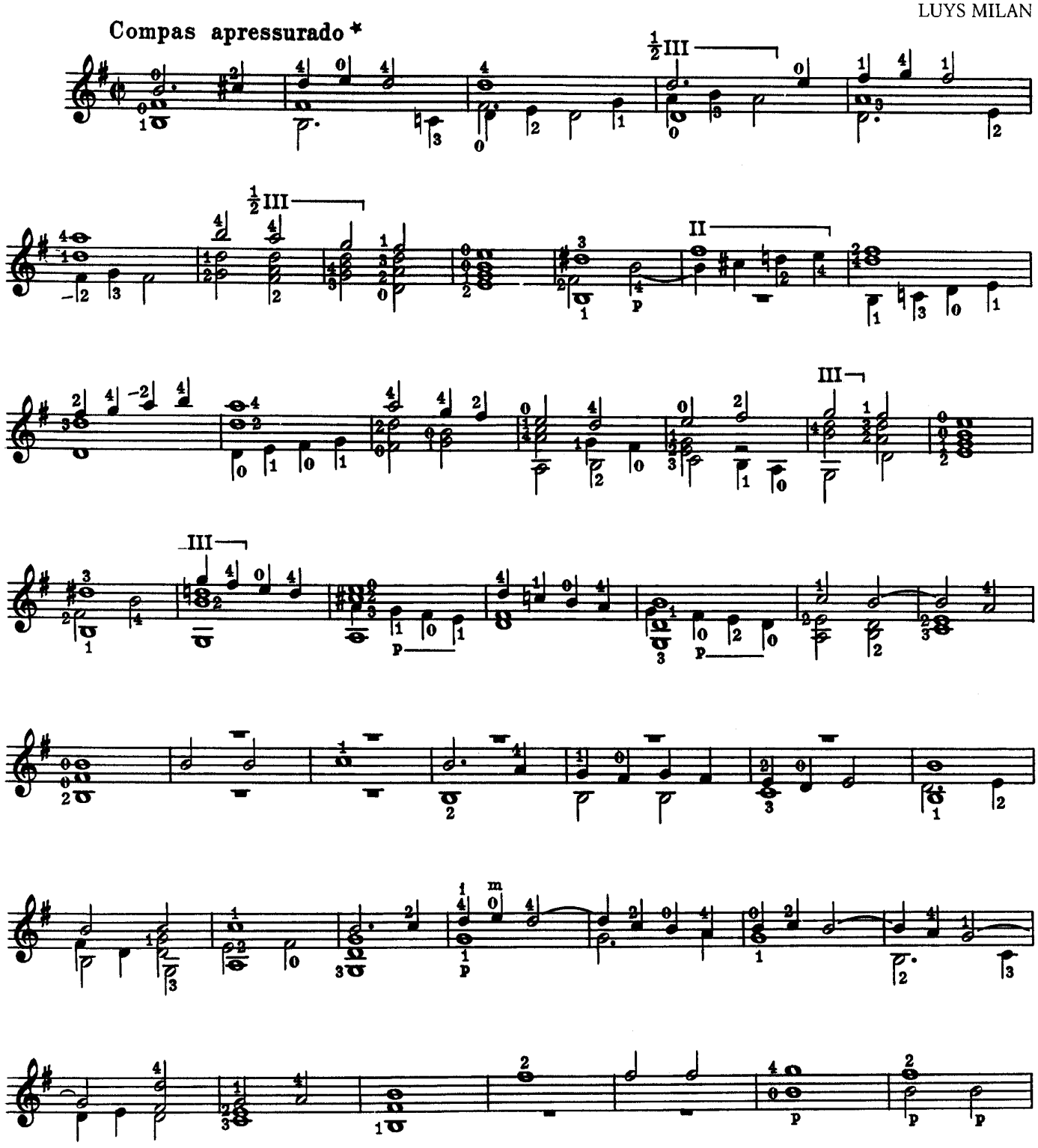
Vol. IV

Trascrizione in notazione moderna
e diteggiatura di Ruggero Chiesa

FANTASIA IX

(da *El Maestro,* Francisco Diaz Romano, Valencia 1536)

LUYS MILAN



N.B. In tutte le composizioni la 3ª corda in fa diesis.
In all the compositions the 3rd string is tuned in F sharp

* Movimento rapido
Rapid movement

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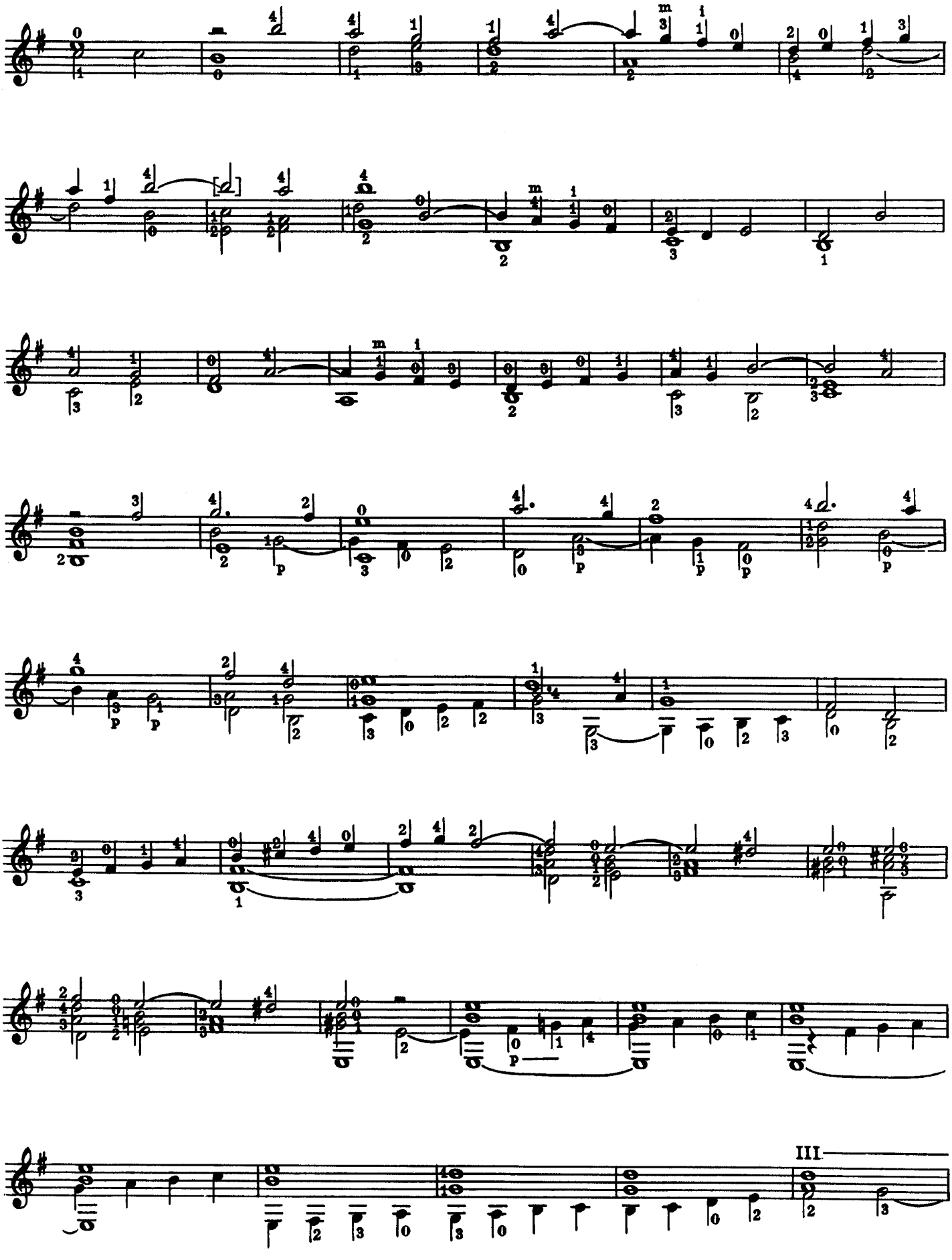
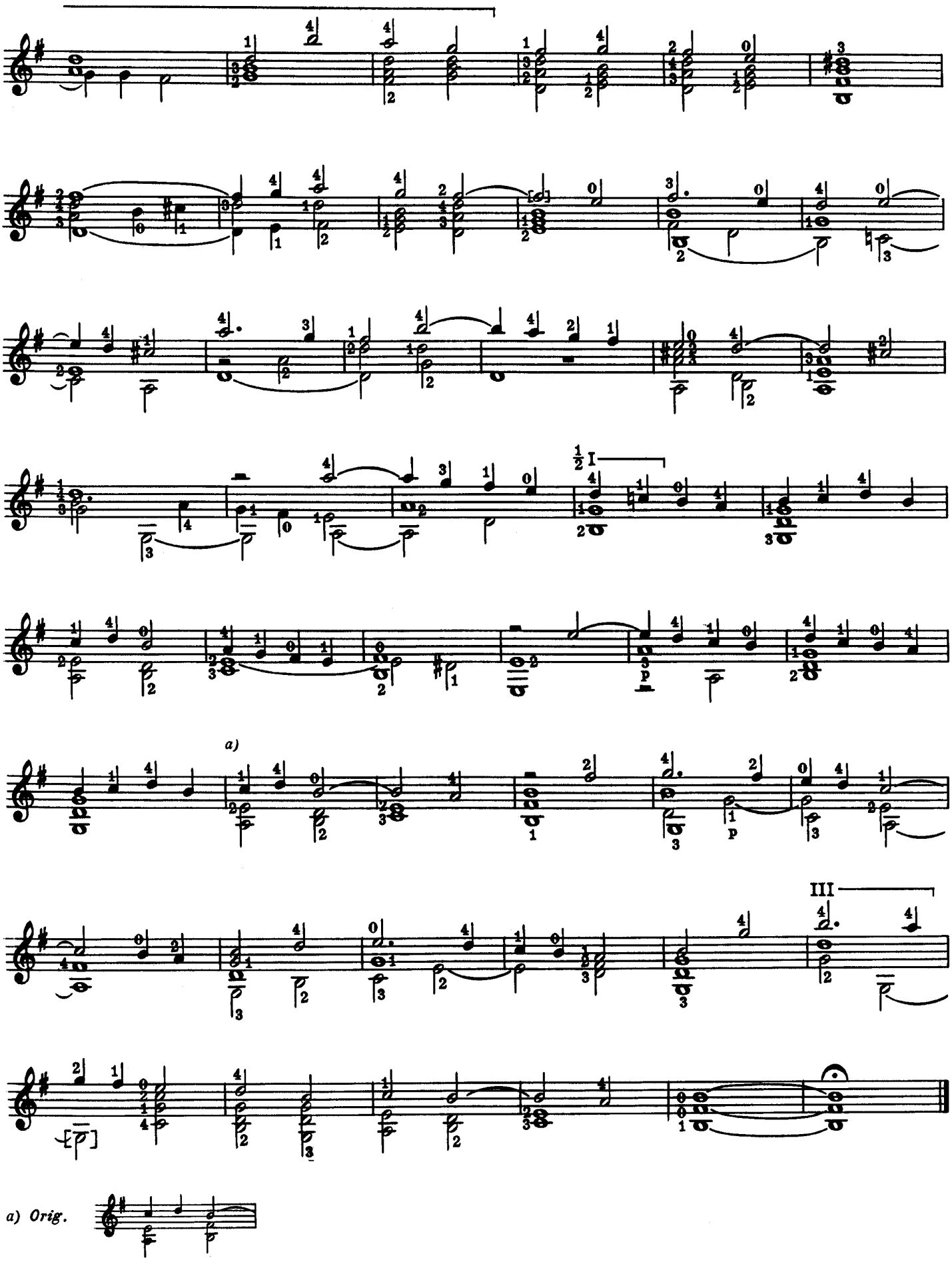
S. 9932 Z.


III

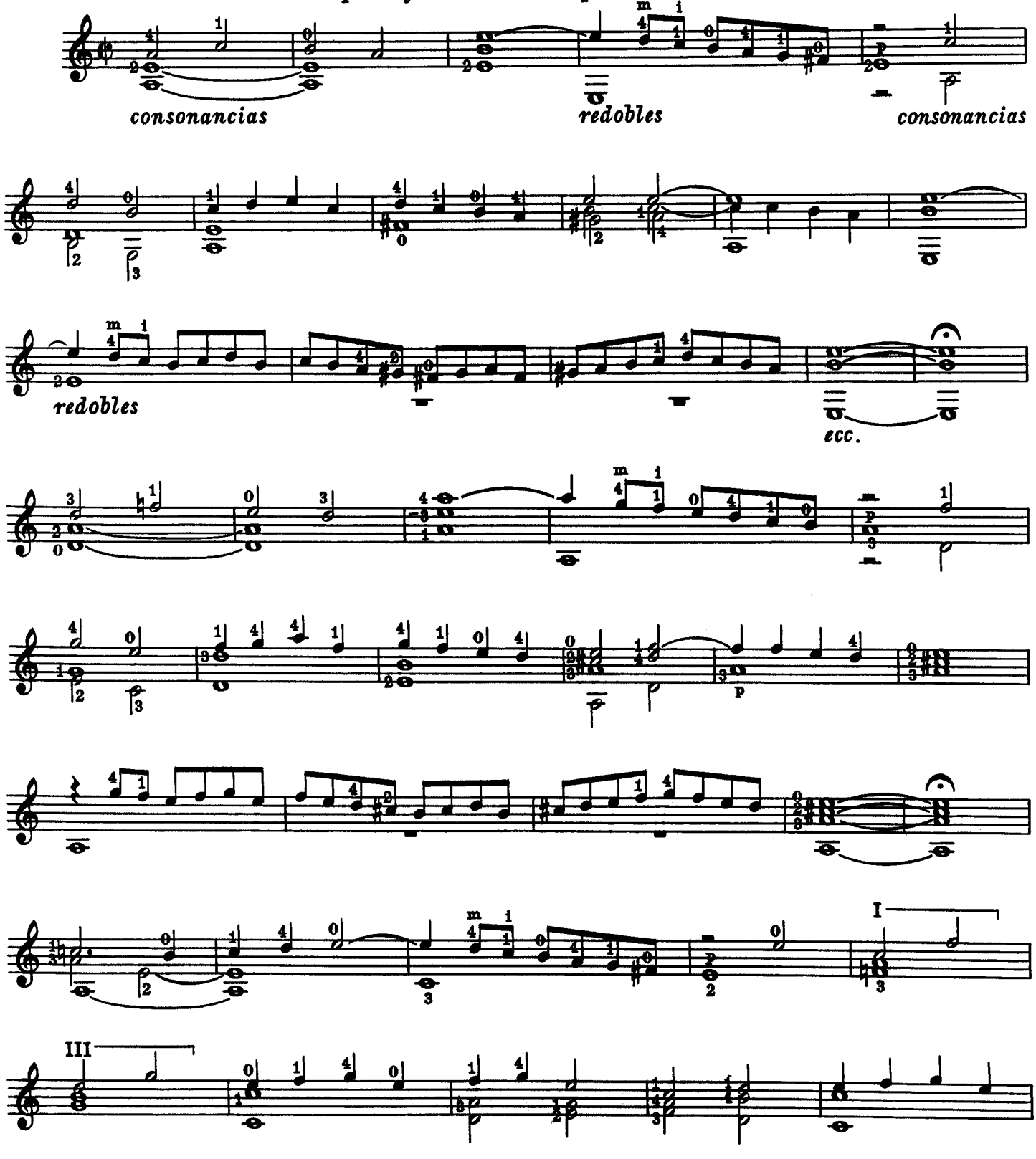

a)
III
a) Orig.

FANTASIA XI

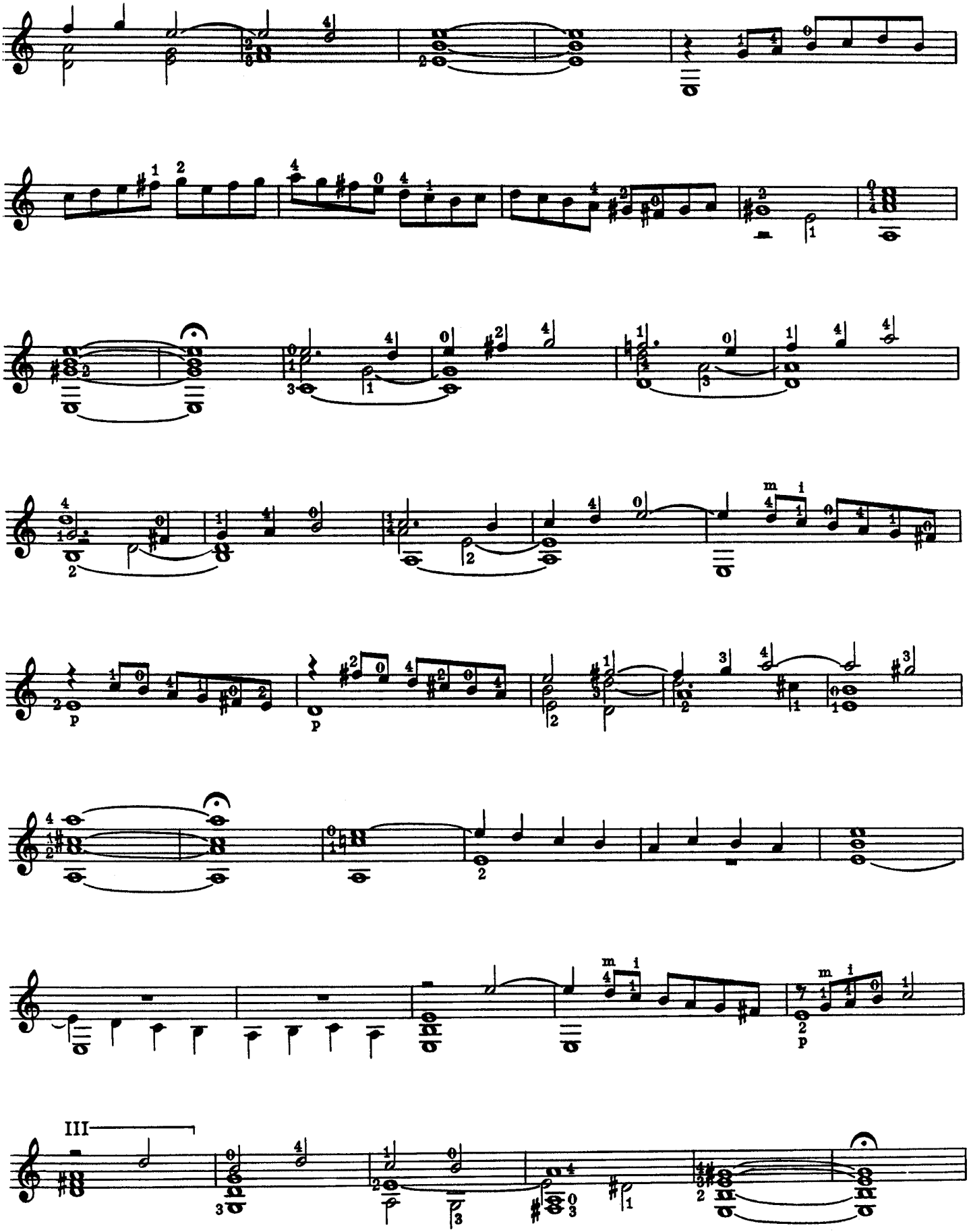
(da *El Maestro,* Francisco Diaz Romano, Valencia 1536)

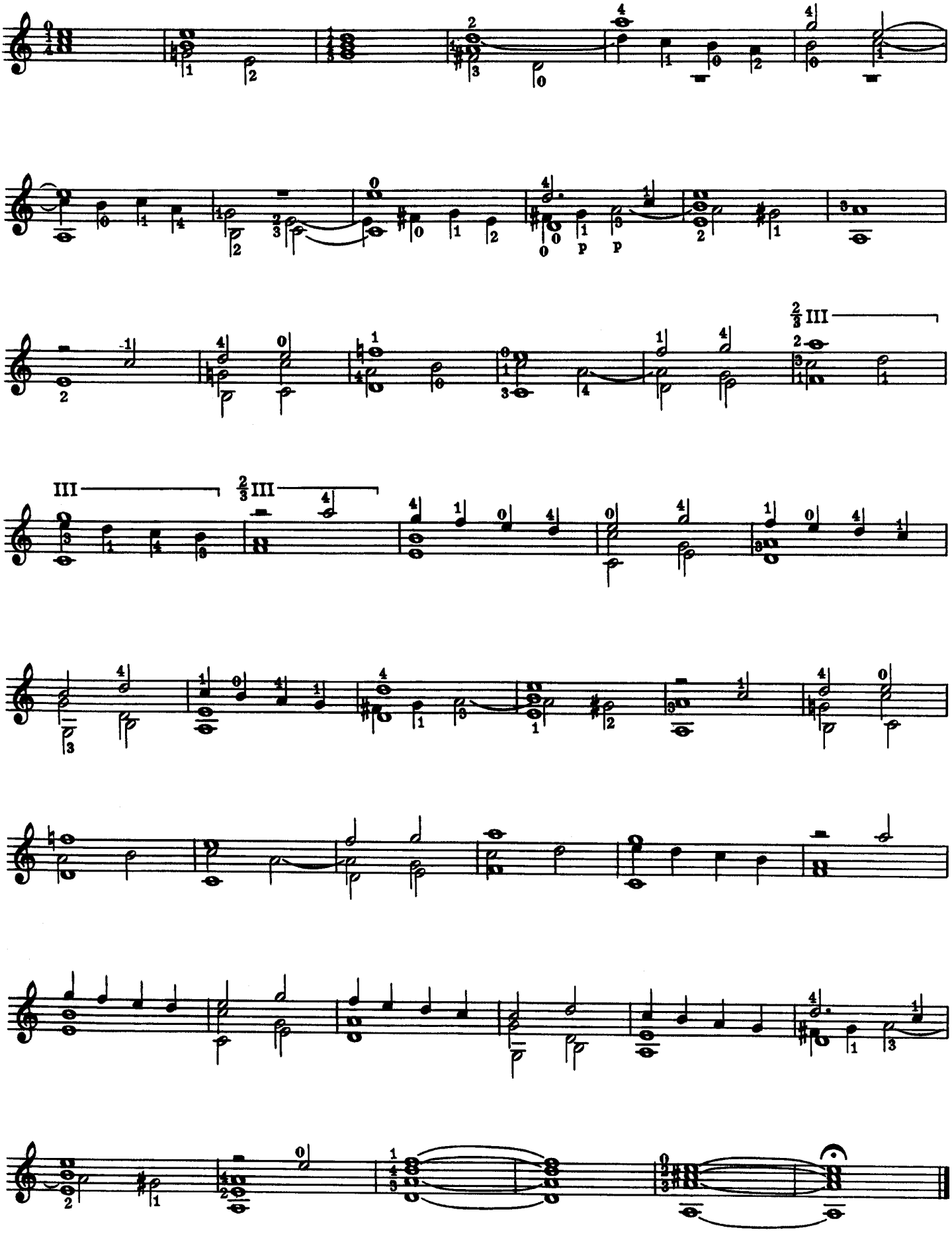
LUYS MILAN

Las consonancias a espacio y los redobles apriessa*



* Le consonancias lente e i redobles veloci
The consonancias slowly and the redobles rapidly


III

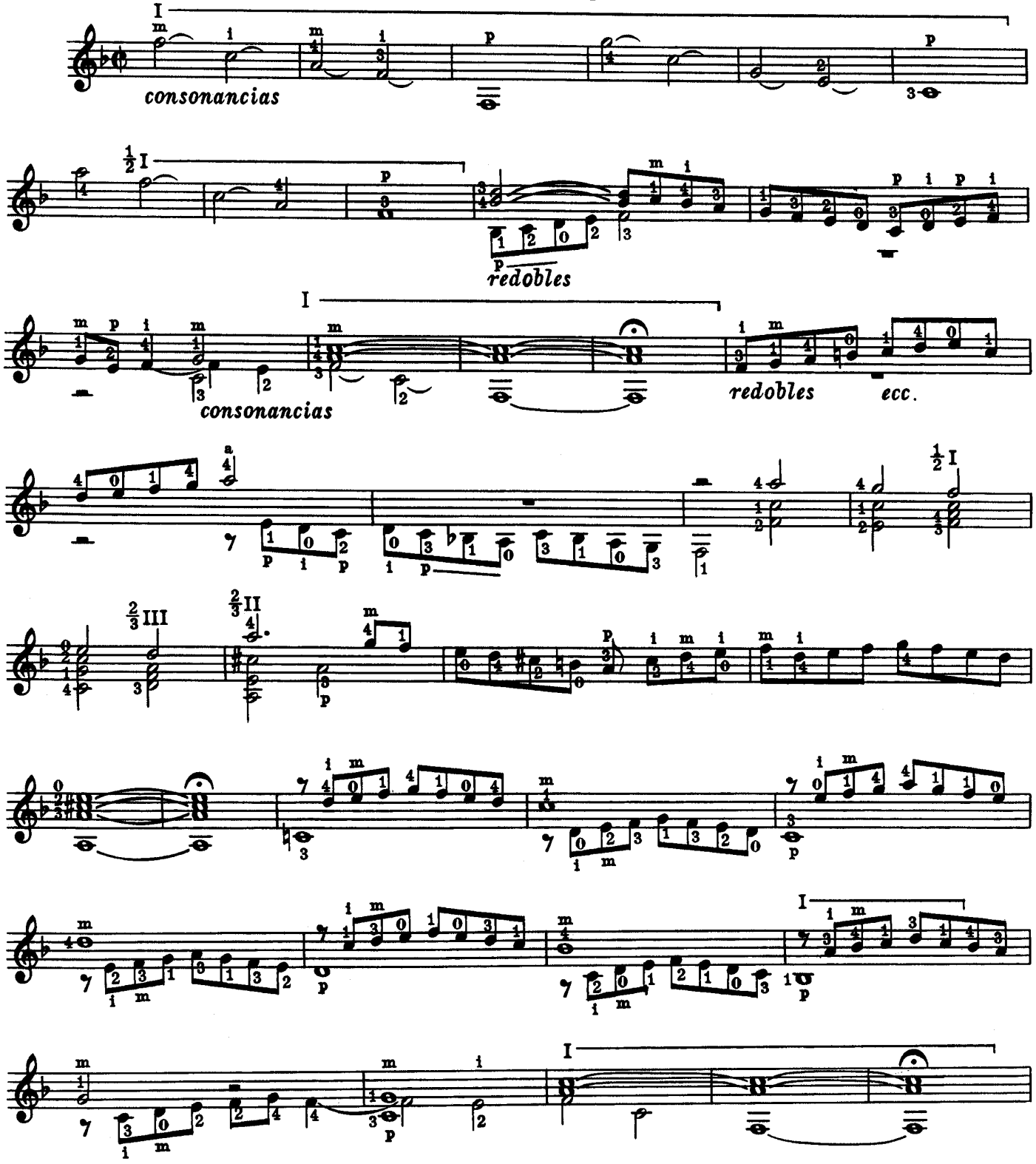

III
2/3 III
III
2/3 III
p
p

FANTASIA XVI

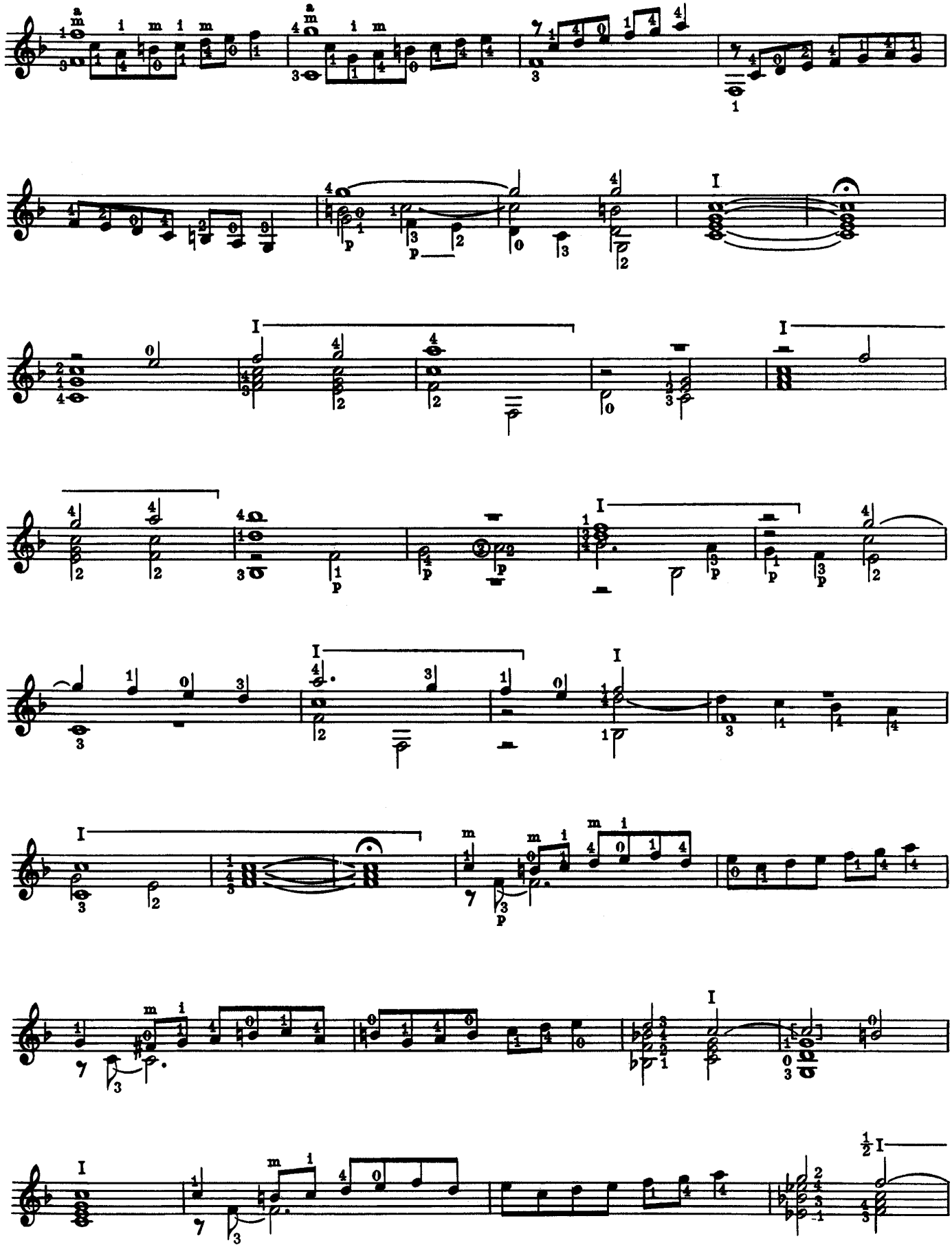
(da *El Maestro,* Francisco Diaz Romano, Valencia 1536)

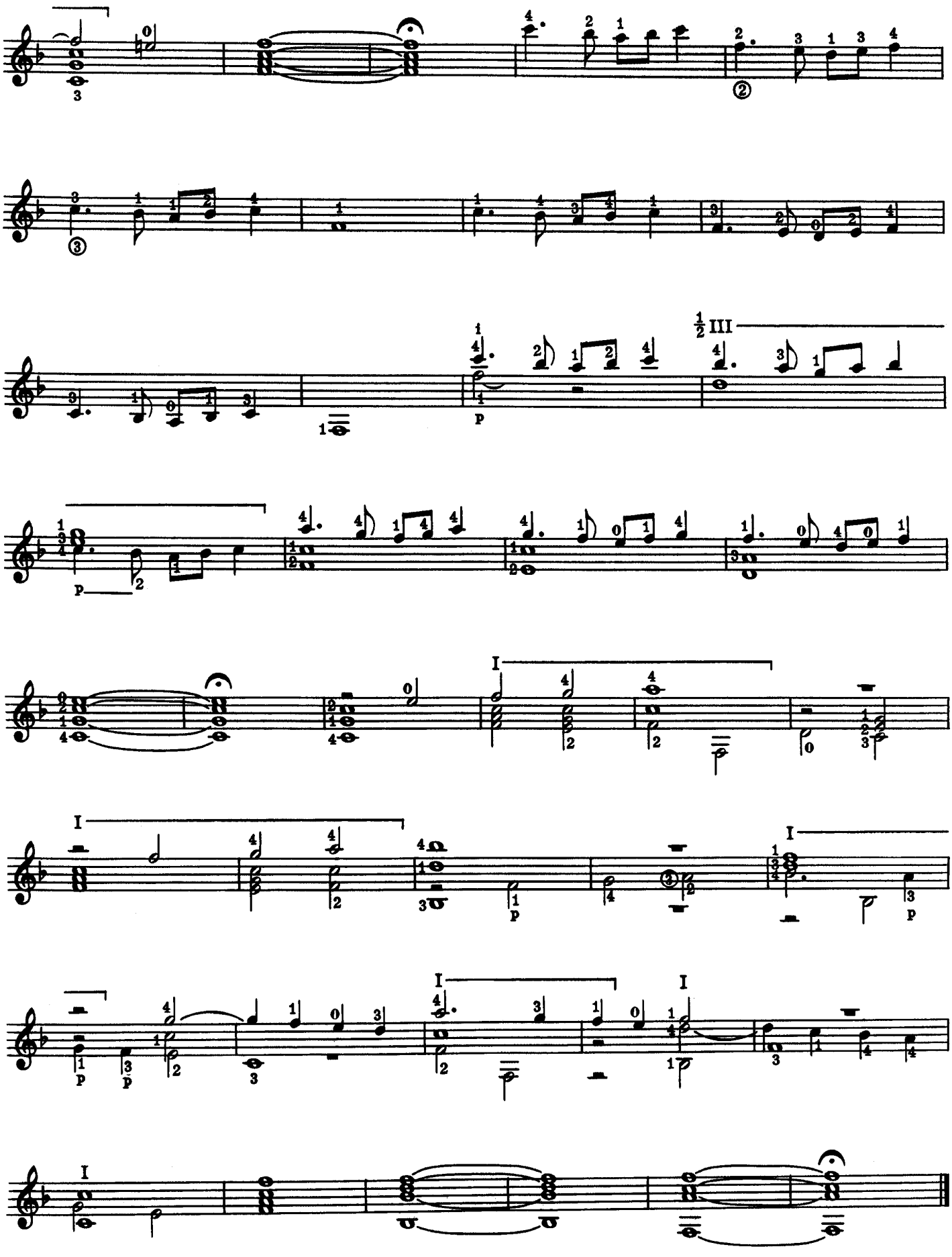
LUYS MILAN

Las consonancias a espacio y los redobles apriessa *



* Le consonancias lente e i redobles veloci
The consonancias slowly and the redobles rapidly

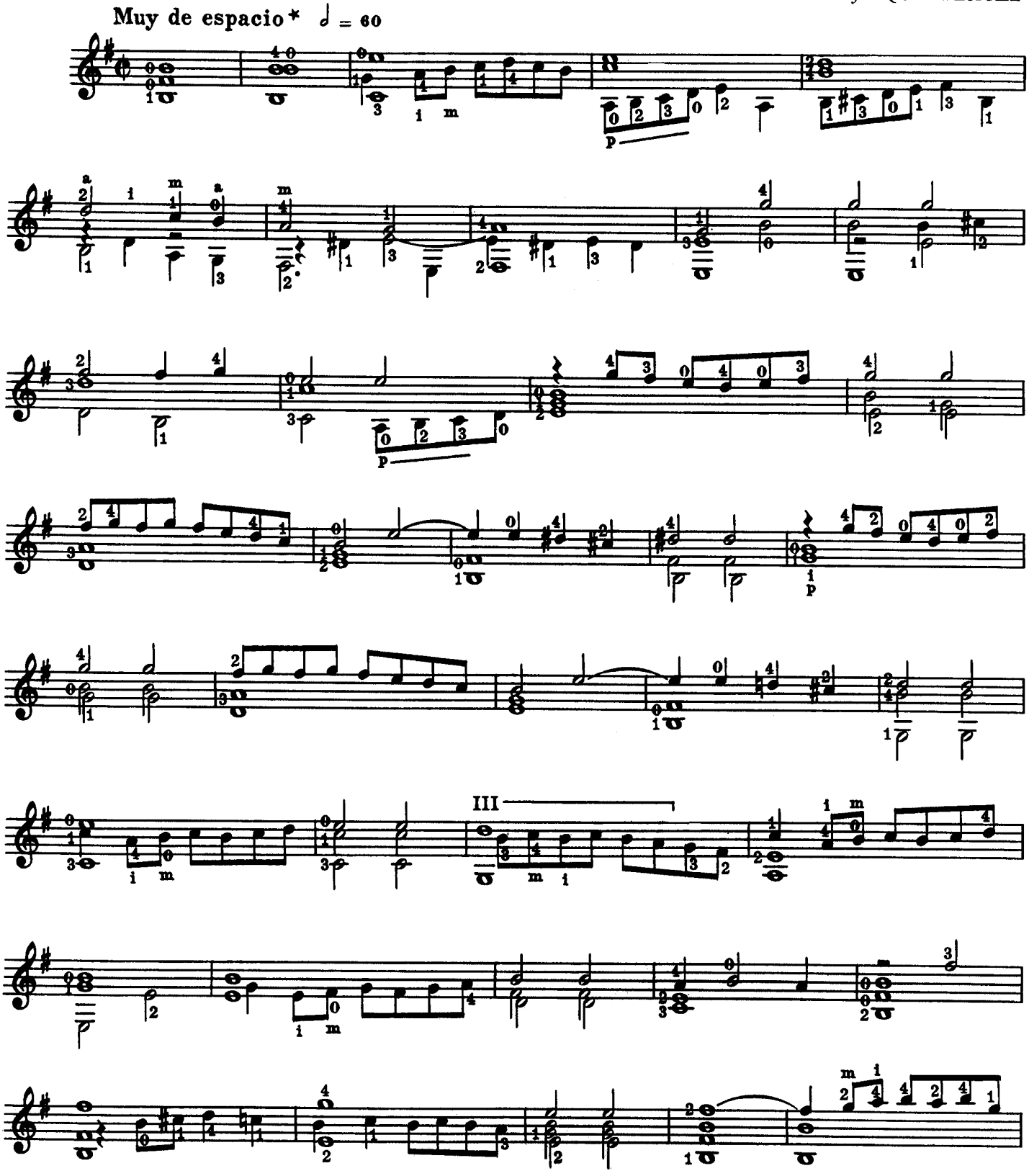




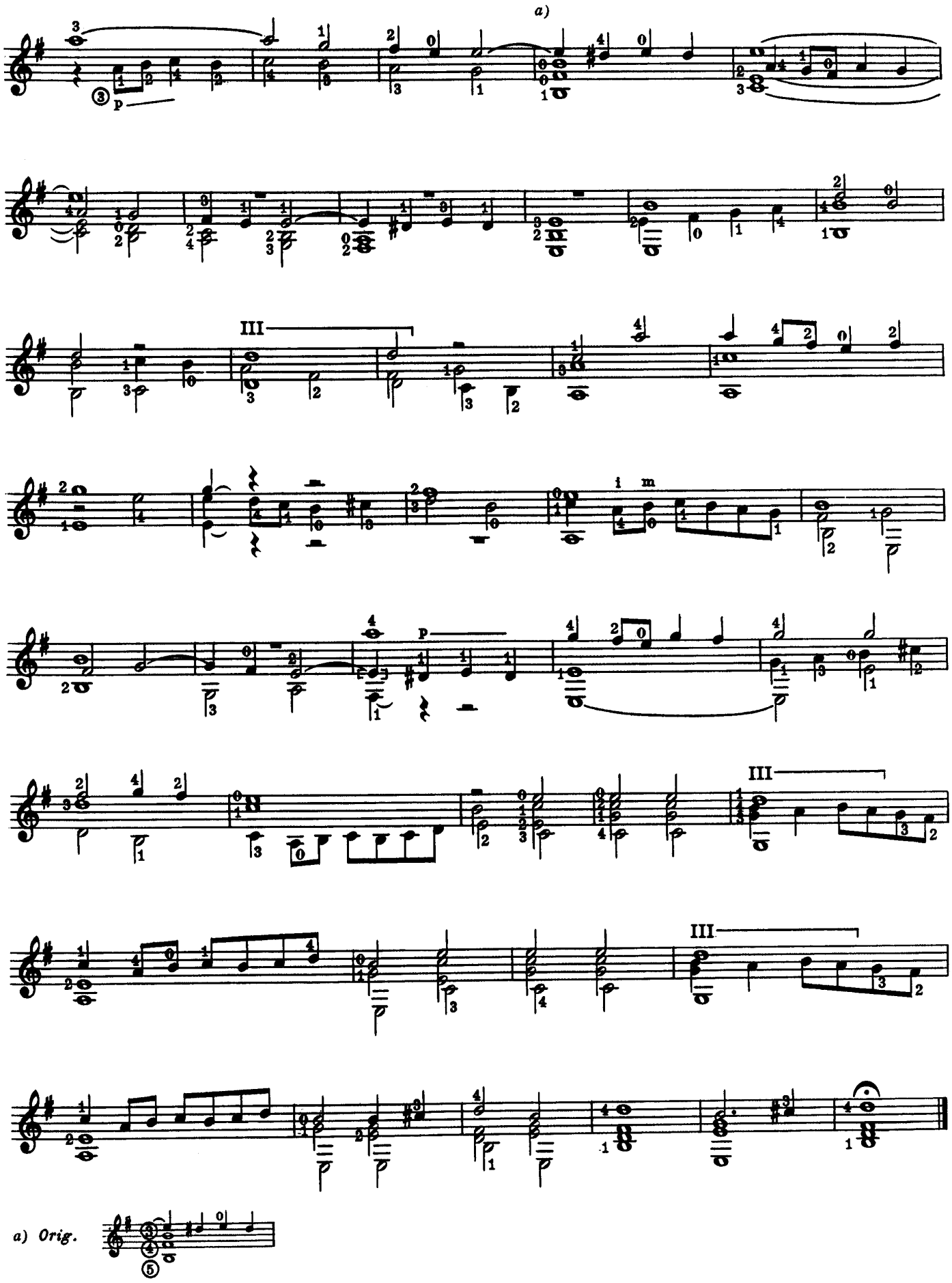
CANCION DEL EMPERADOR (MILLE REGRETS)

(da *Los seys libros del Delphin,* Diego Hernandez de Cordoba, Valladolid 1538)

LUYS DE NARVAEZ - JOSQUIN DESPREZ



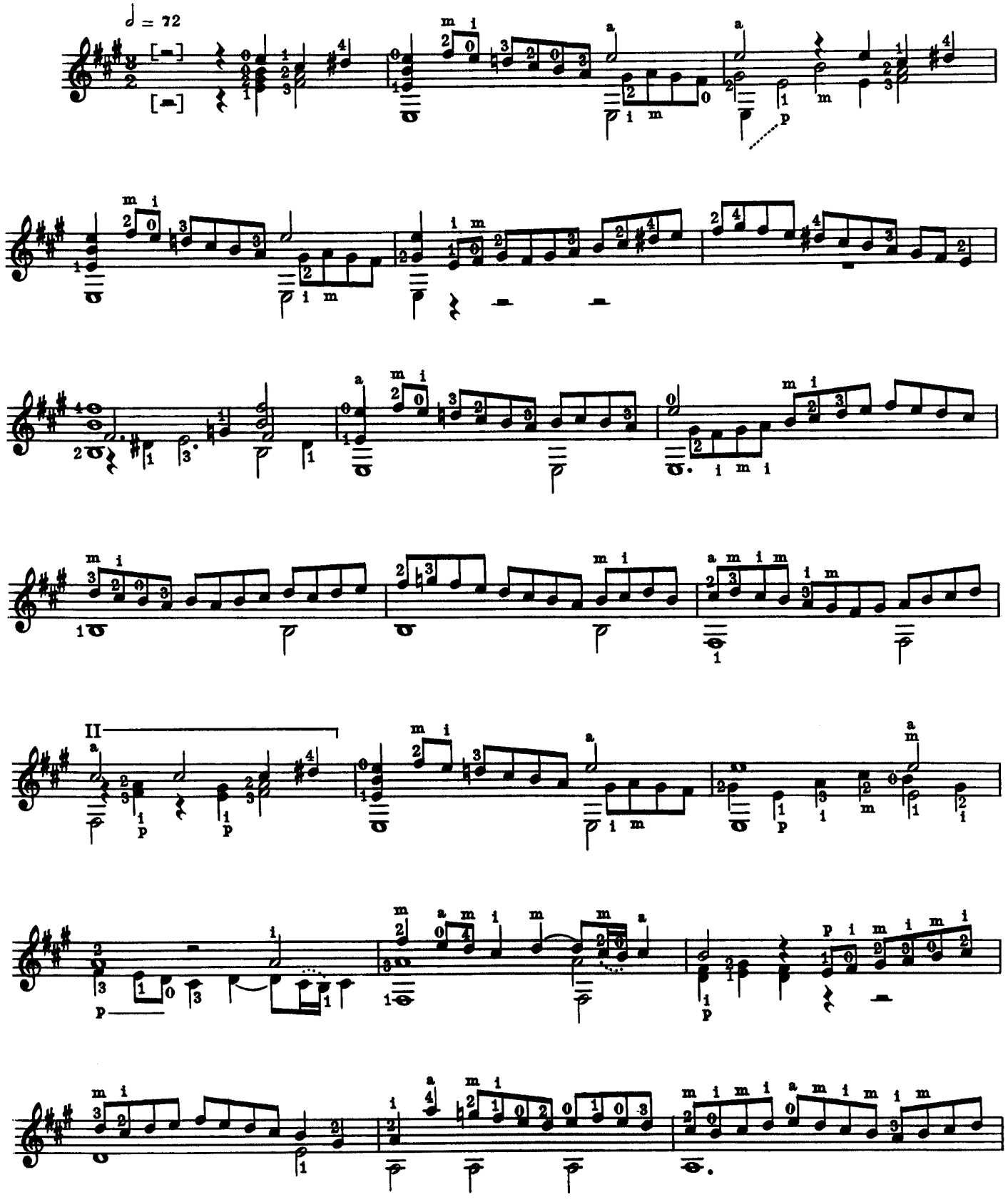
* **Molto lentamente**
Very slowly

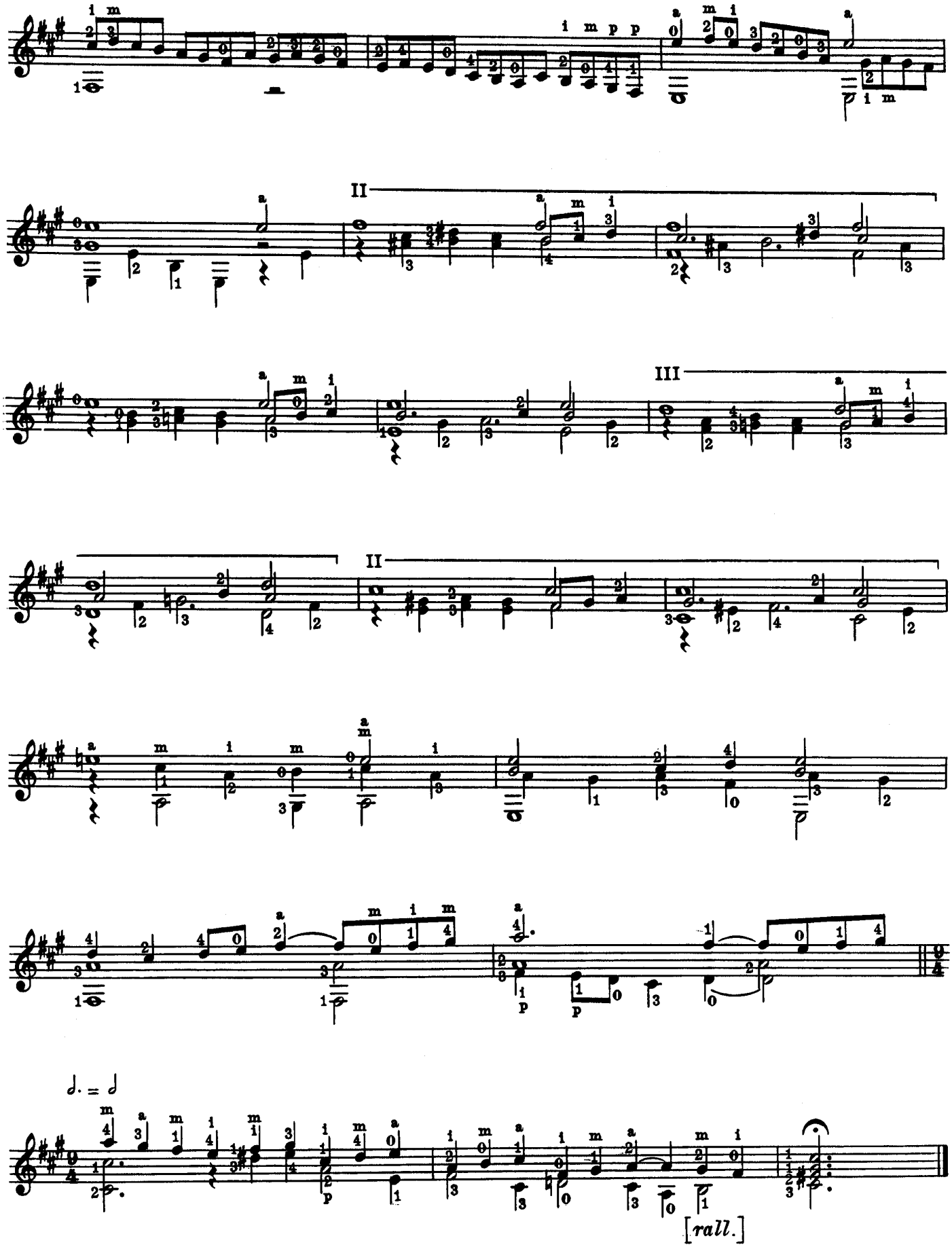

a)
III
III
III
a) Orig.

BAXA DE CONTRAPUNTO

(da *Los seys libros del Delphin,* Diego Hernandez de Cordoba, Valladolid 1538)

LUYS DE NARVAEZ

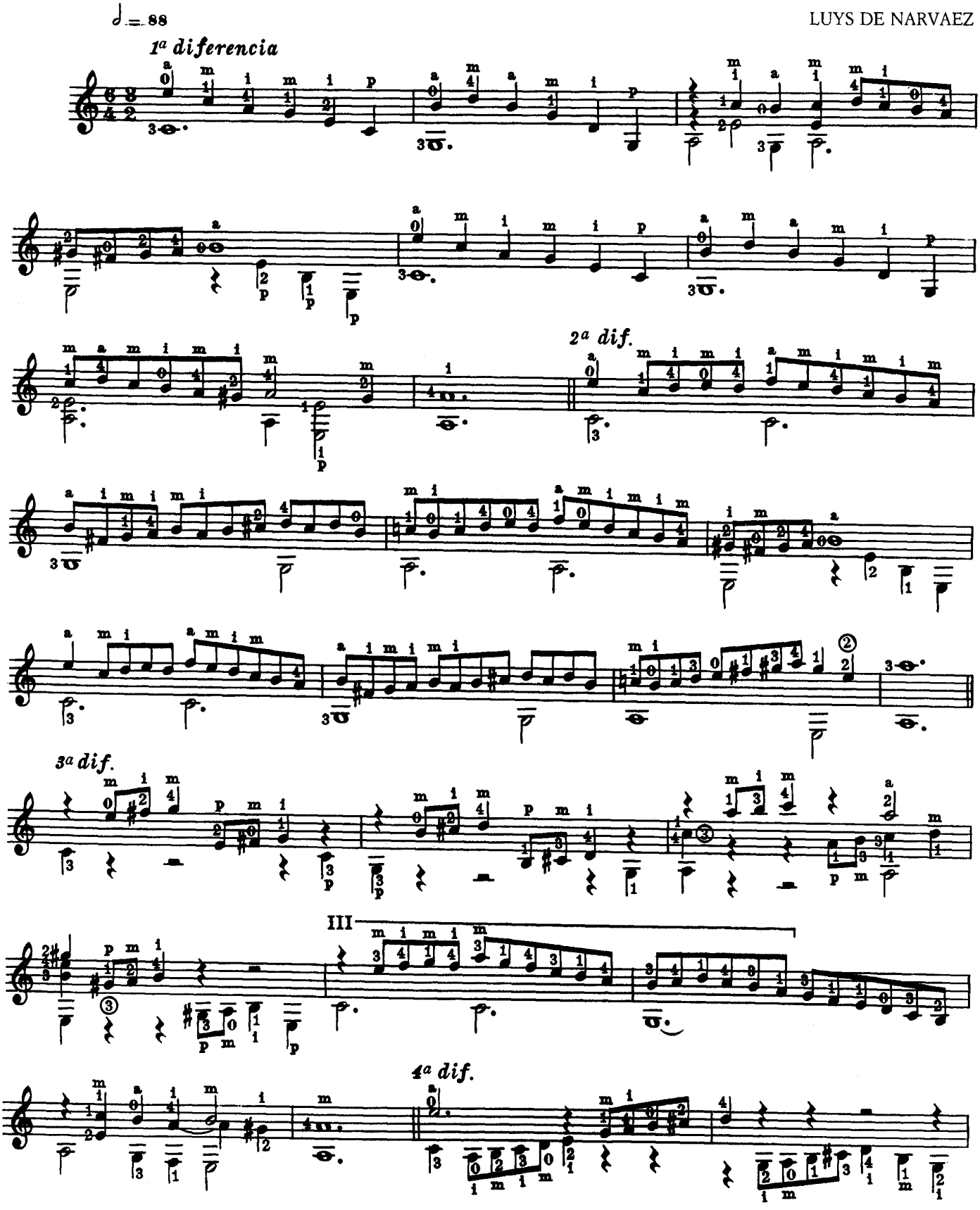


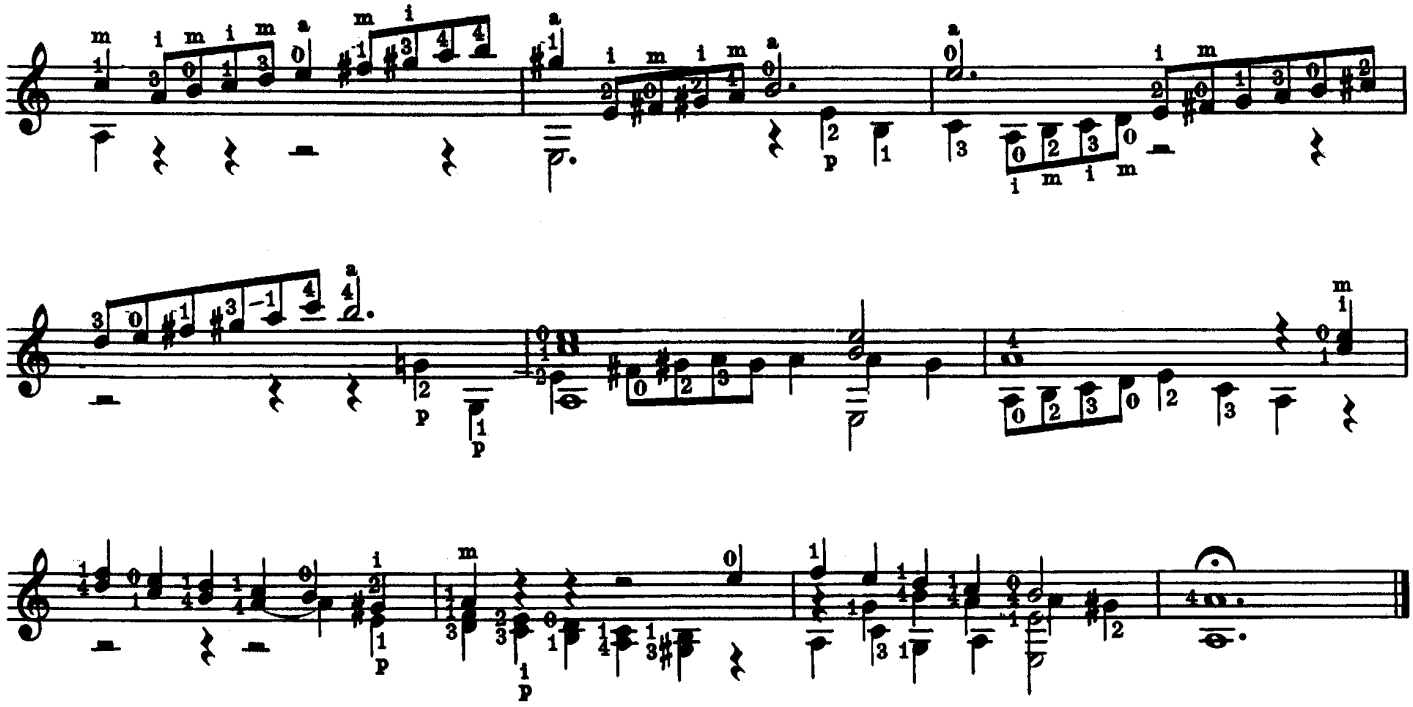

II
III
II
[rall.]

QUATRO DIFERENCIAS SOBRE GUARDAME LAS VACAS

(da *Los seys libros del Delphin,* Diego Hernandez de Cordoba, Valladolid 1538)

LUYS DE NARVAEZ

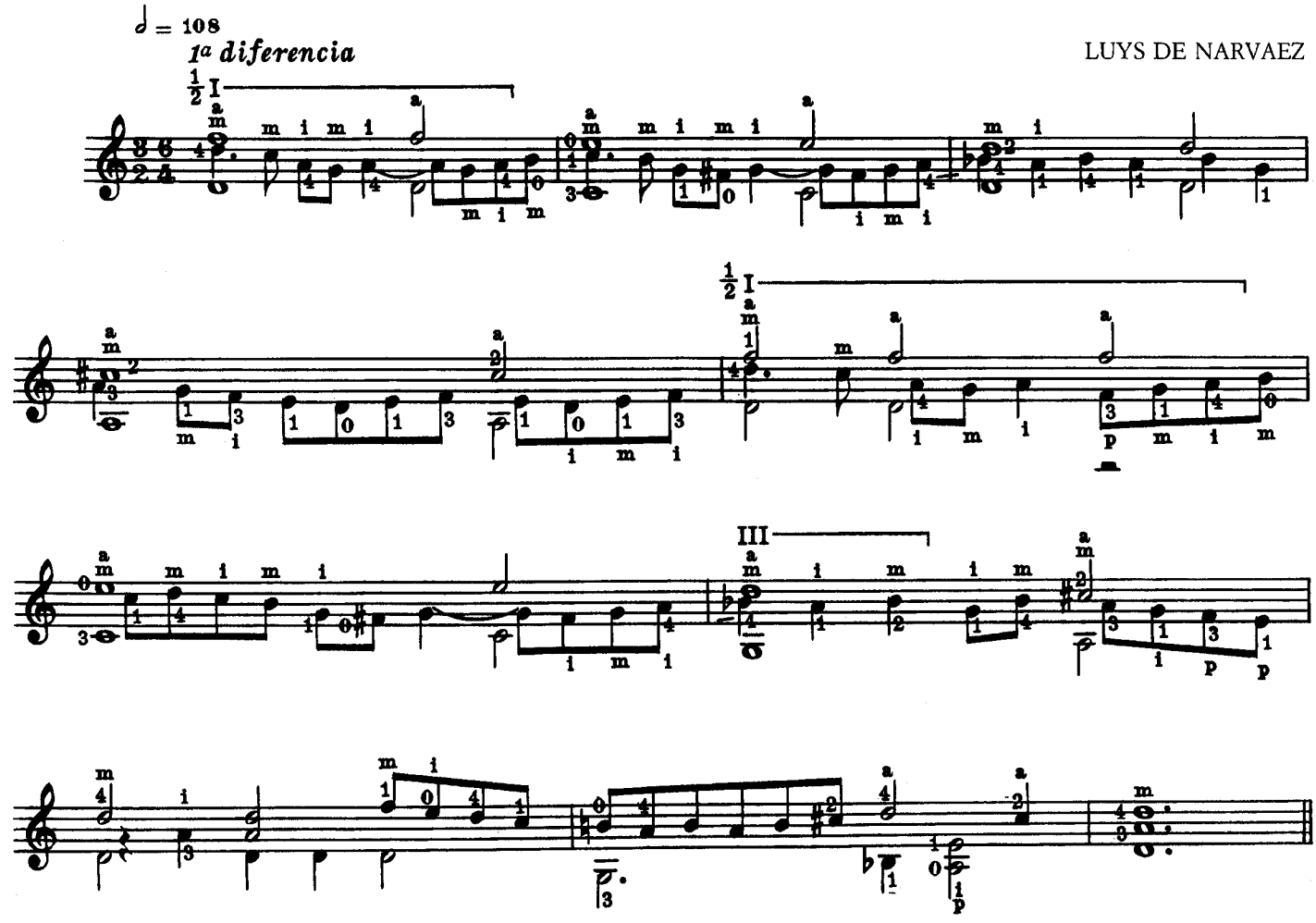


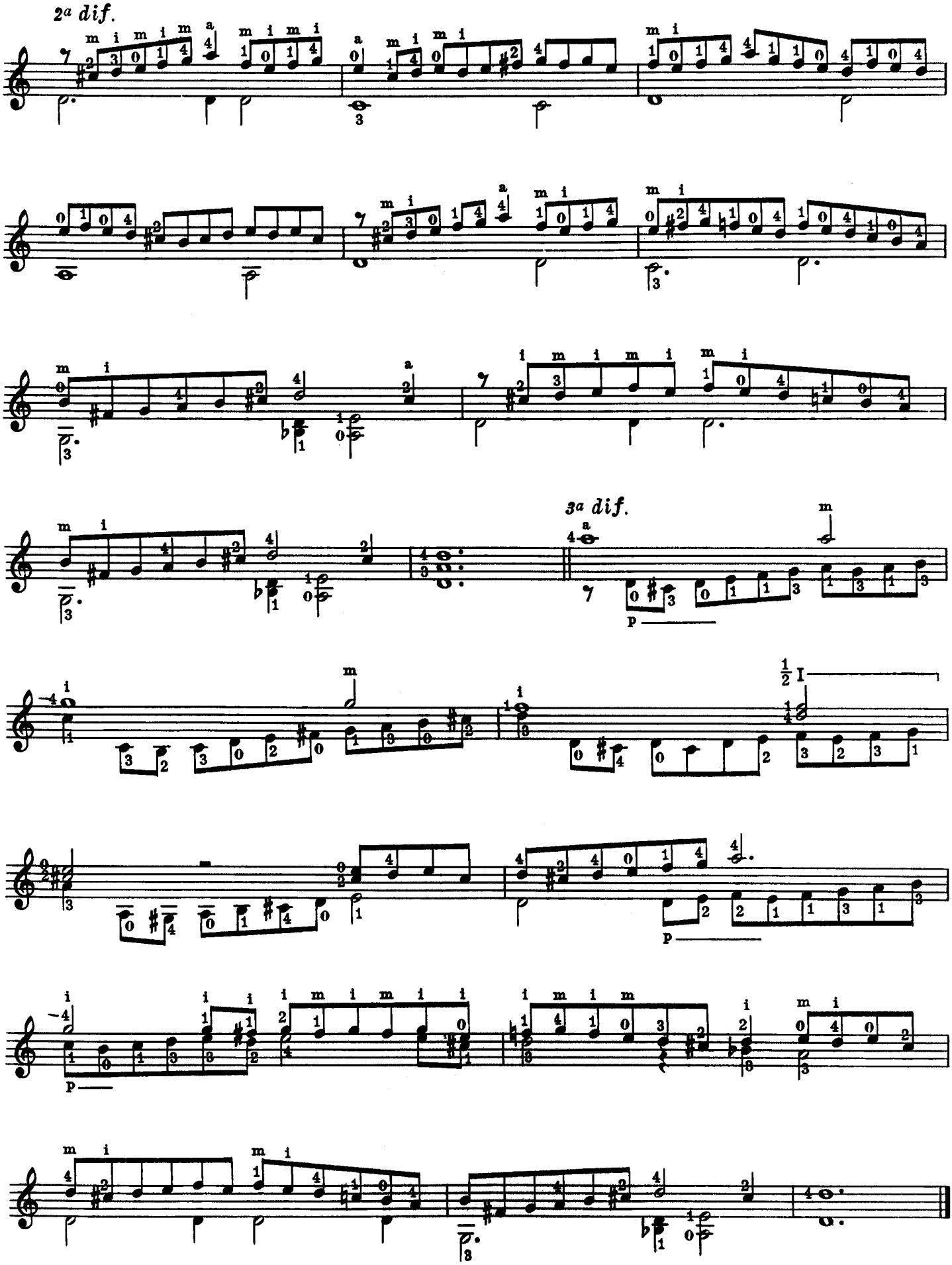


TRES DIFERENCIAS POR OTRA PARTE

(da *Los seys libros del Delphin,* Diego Hernandez de Cordoba, Valladolid 1538)

LUYS DE NARVAEZ



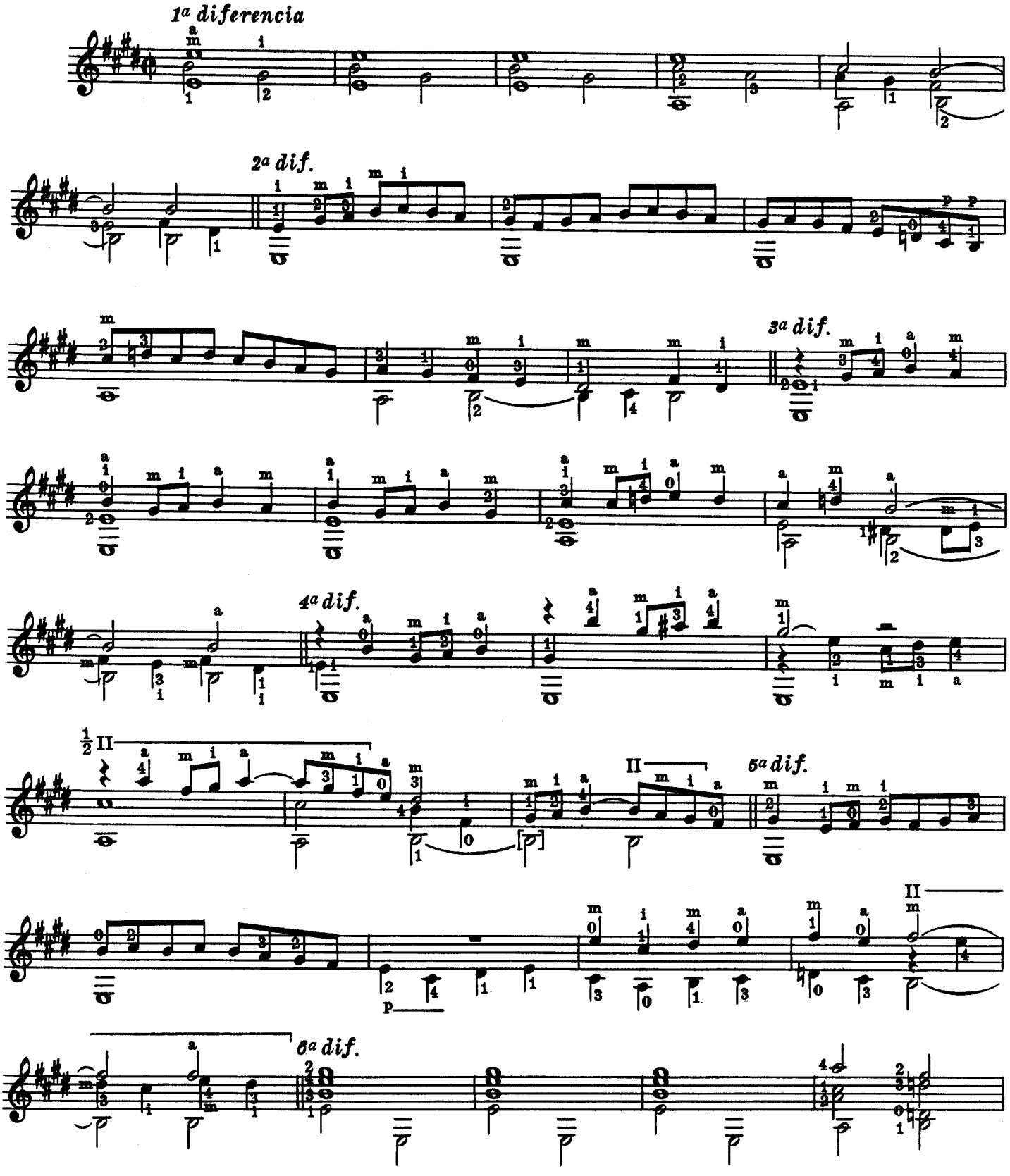

2ª dif.
3ª dif.
p
p
p

VEINTEDOS DIFERENCIAS DE CONDE CLAROS

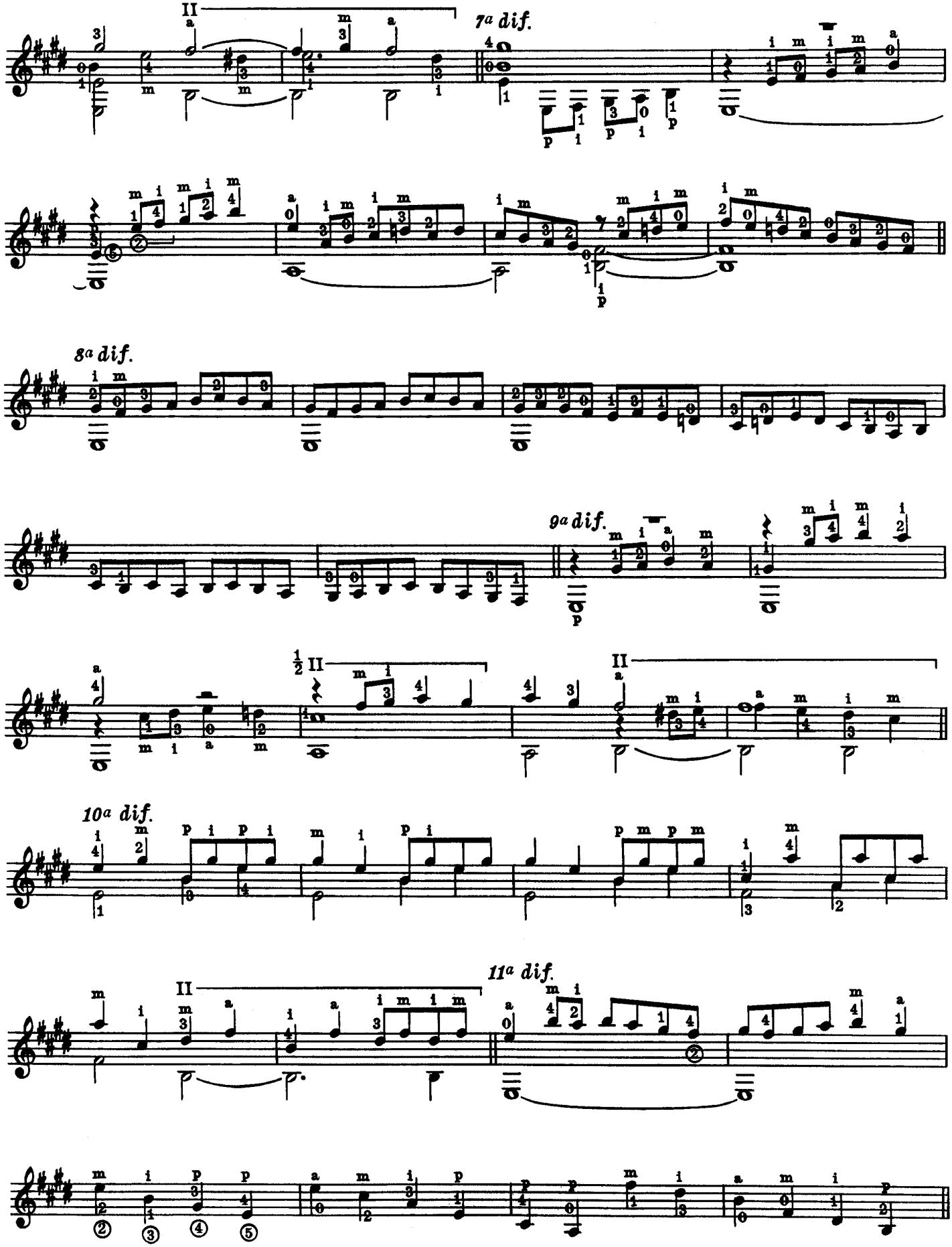
(da *Los seys libros del Delphin,* Diego Hernandez de Cordoba, Valladolid 1538)

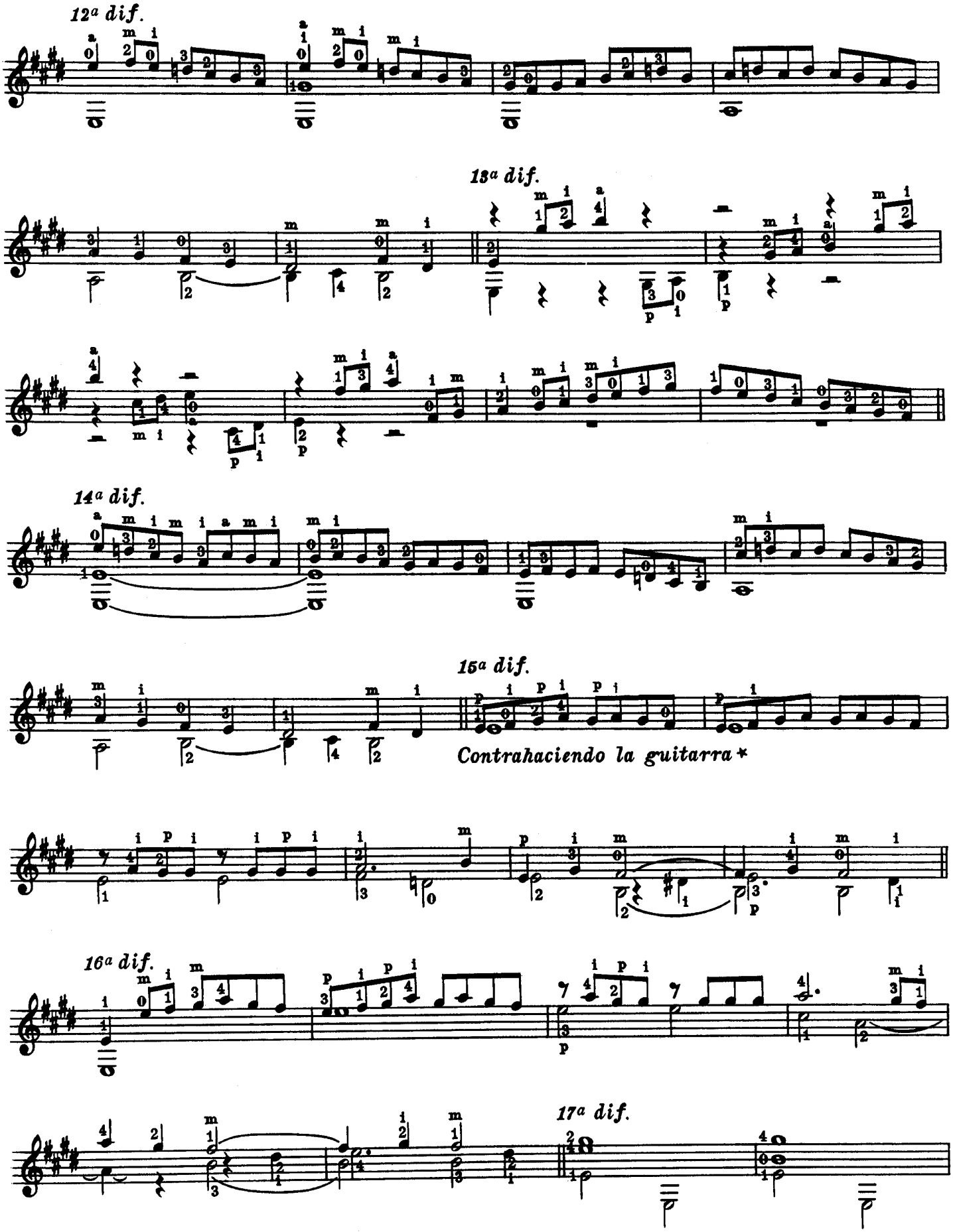
Muy de espacio* ♩ = 69

LUYS DE NARVAEZ

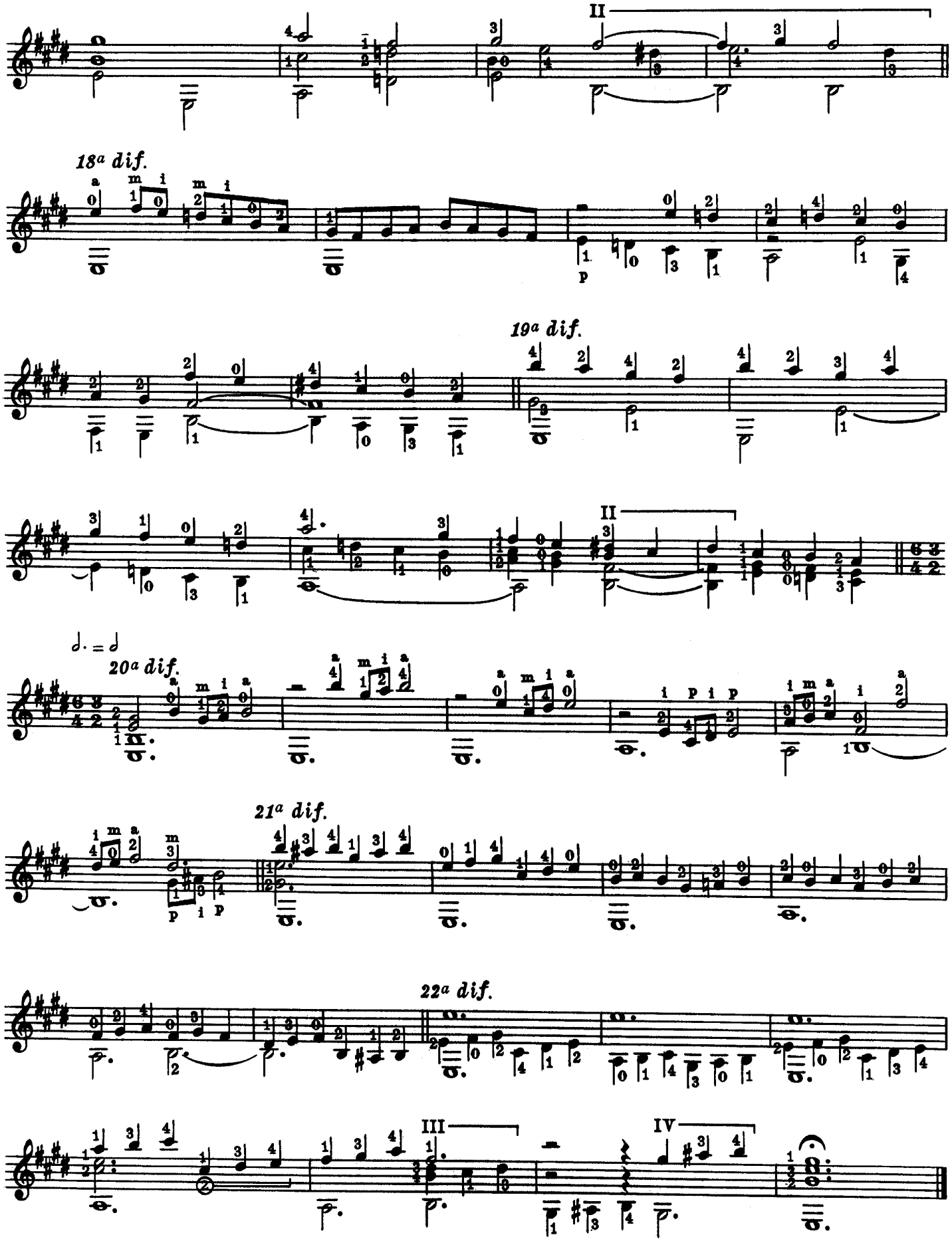


★ **Molto lentamente**
Very slowly


7ª dif.
8ª dif.
9ª dif.
10ª dif.
11ª dif.



* Imitando la chitarra
Imitating the guitar

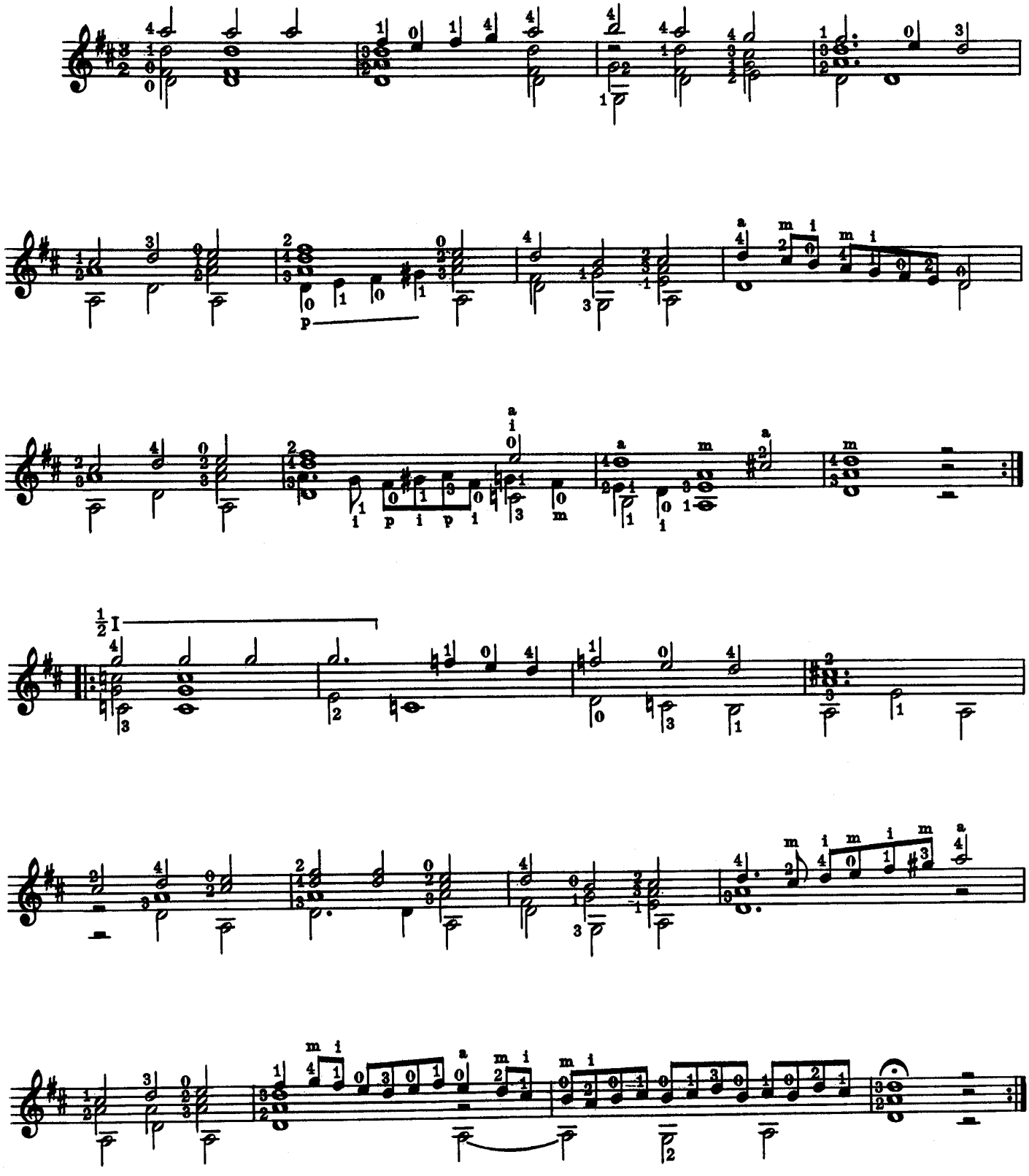

II
18ª dif.
19ª dif.
II
20ª dif.
21ª dif.
22ª dif.
III
IV

GALLARDA

(da *Tres libros de musica en cifras,* Juan de León, Sevilla 1546)

ALONSO MUDARRA

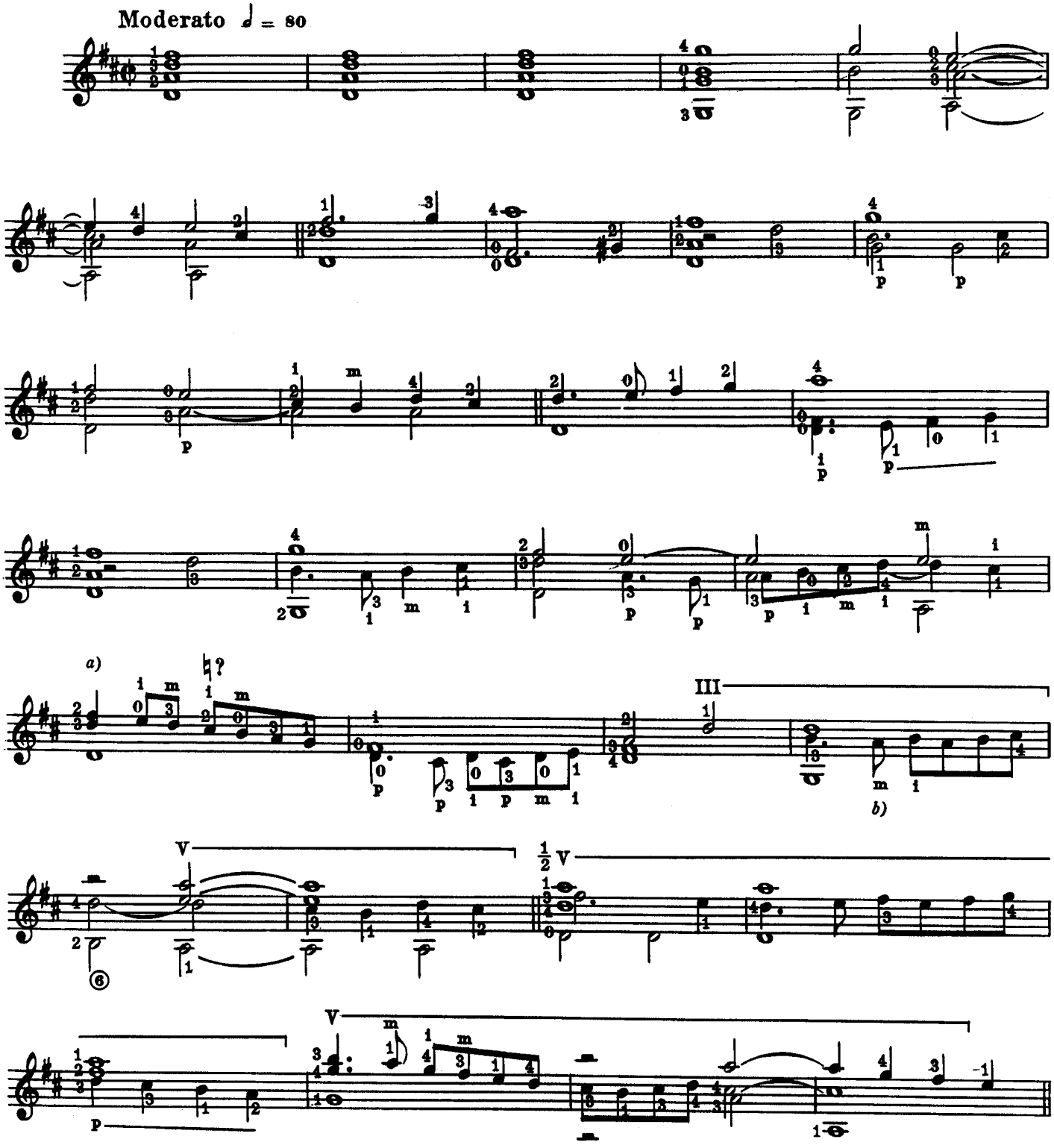
Compas apresurado ♩ = 100



CONDE CLAROS

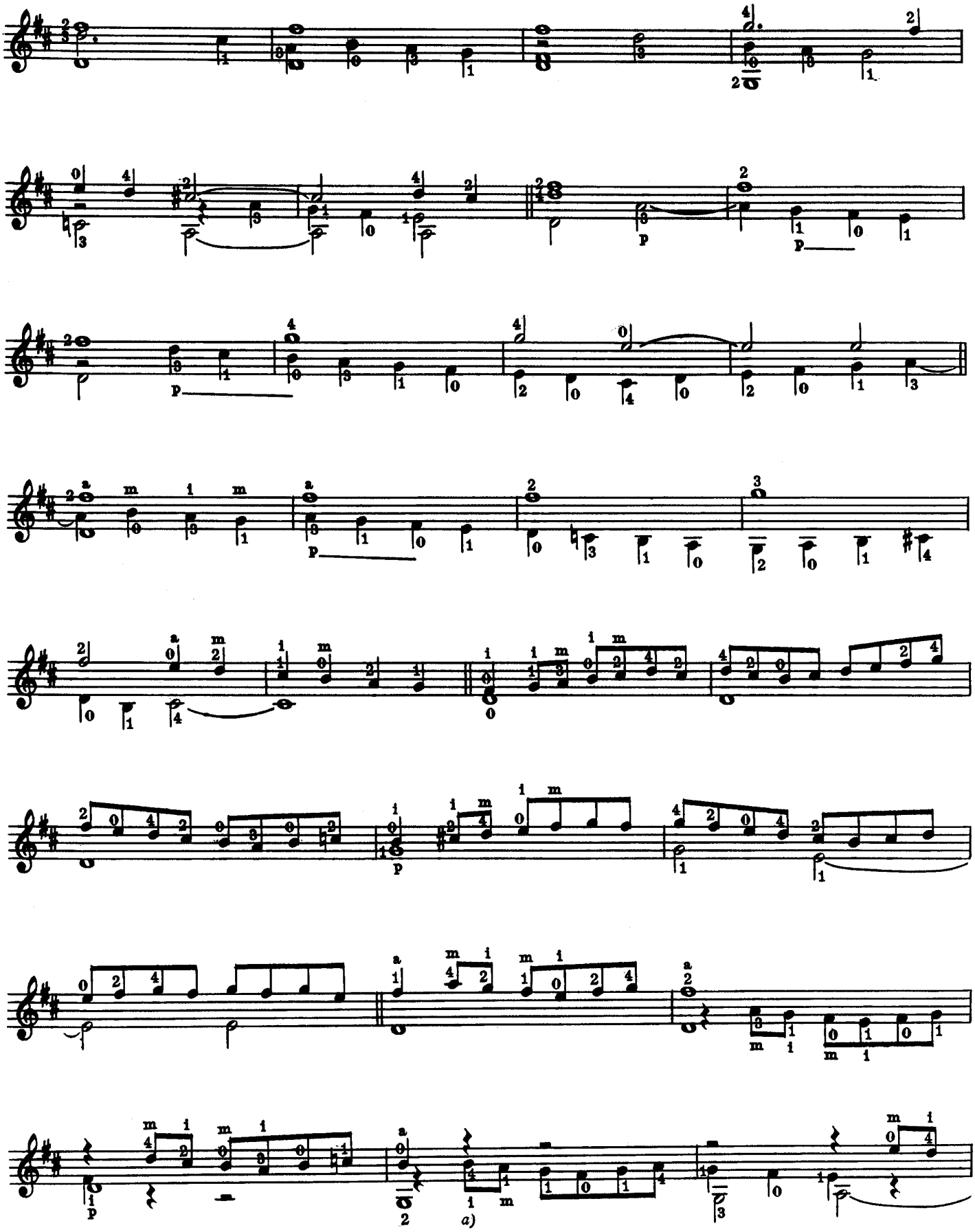
(da *Tres libros de musica en cifras,* Juan de León, Sevilla 1546)

ALONSO MUDARRA

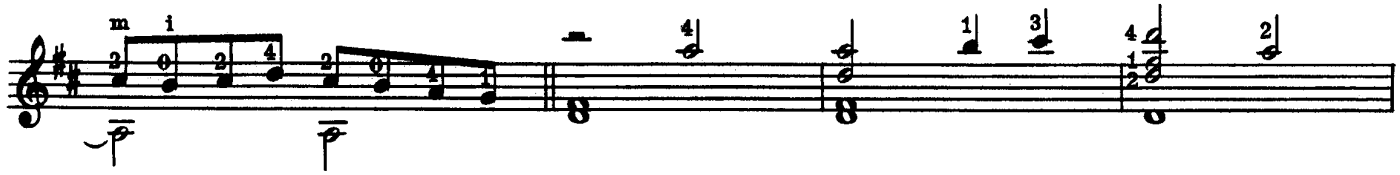


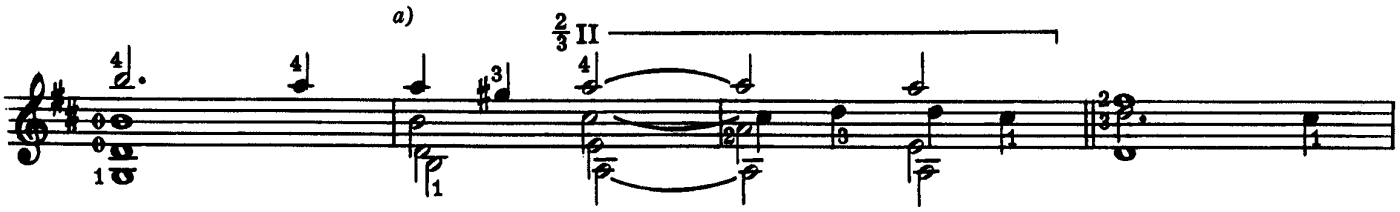
a) *Orig.*

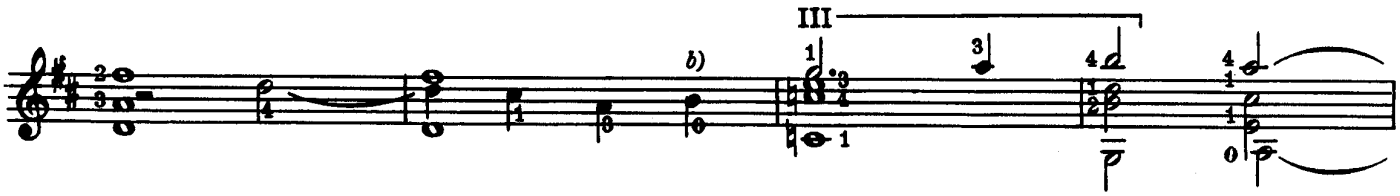
b) *Orig.* **Sol diesis (2 sulla 3ª corda)**
G sharp (2 on the 3rd string)

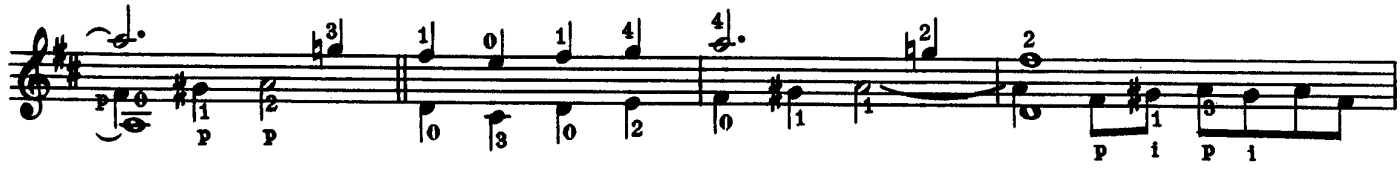


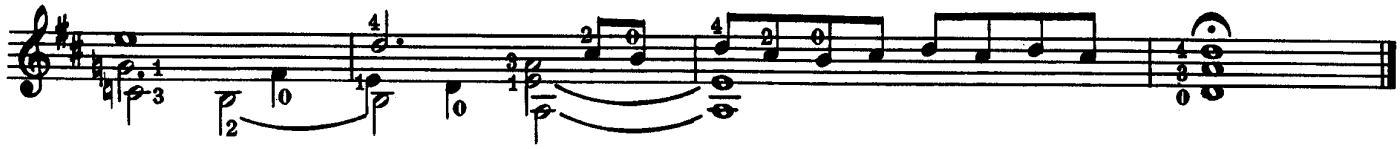
a) *Orig.* Si a vuoto
Open B



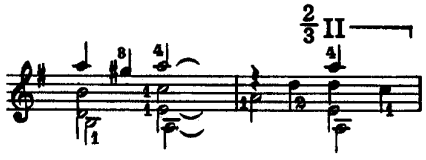








a) Versione facilitata:
Facilitaded version:

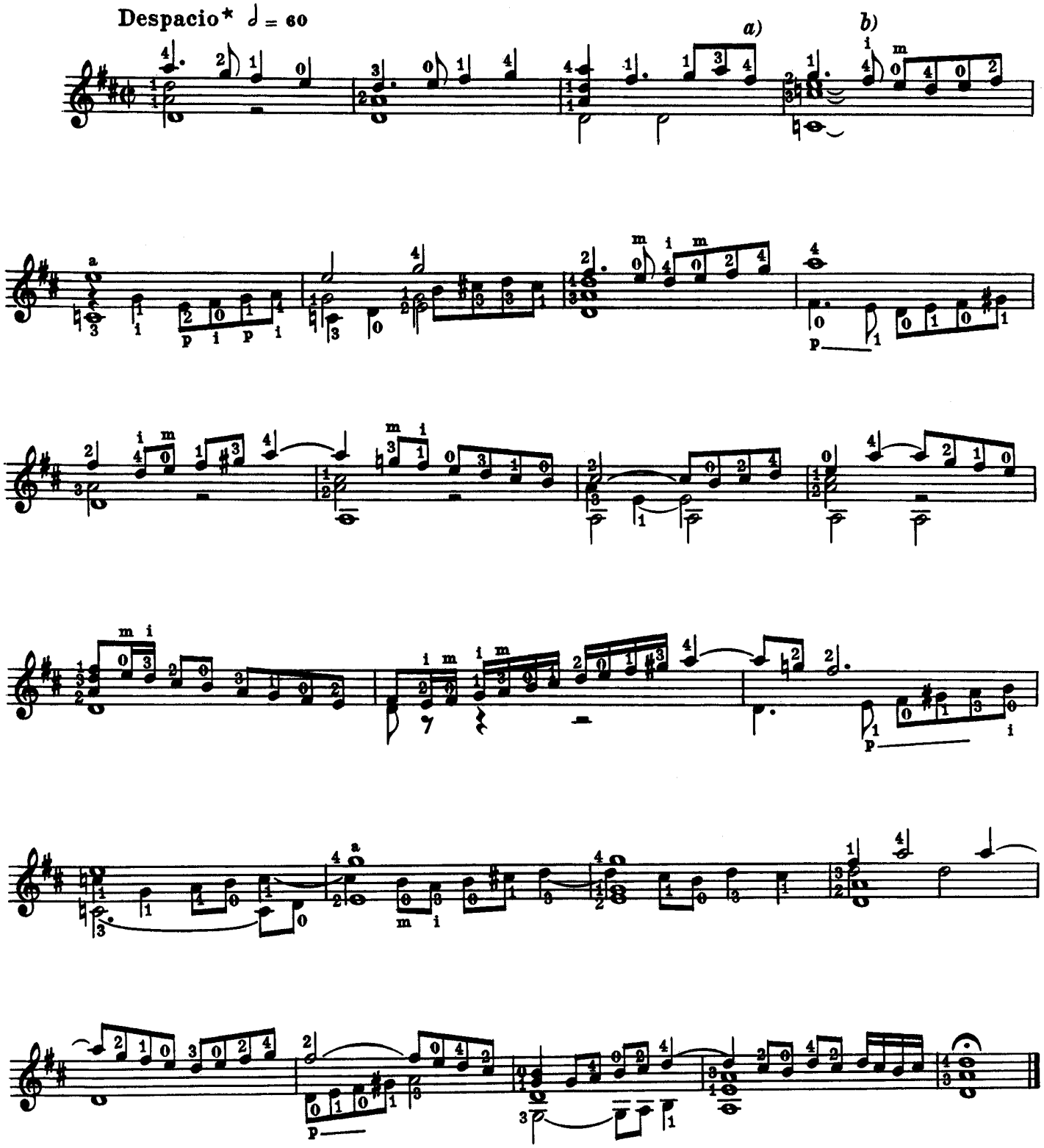


b) *Orig.* Si sulla 3ª corda
B on the 3rd string

PAVANA DE ALEXANDRE

(da *Tres libros de musica en cifras,* Juan de León, Sevilla 1546)

ALONSO MUDARRA



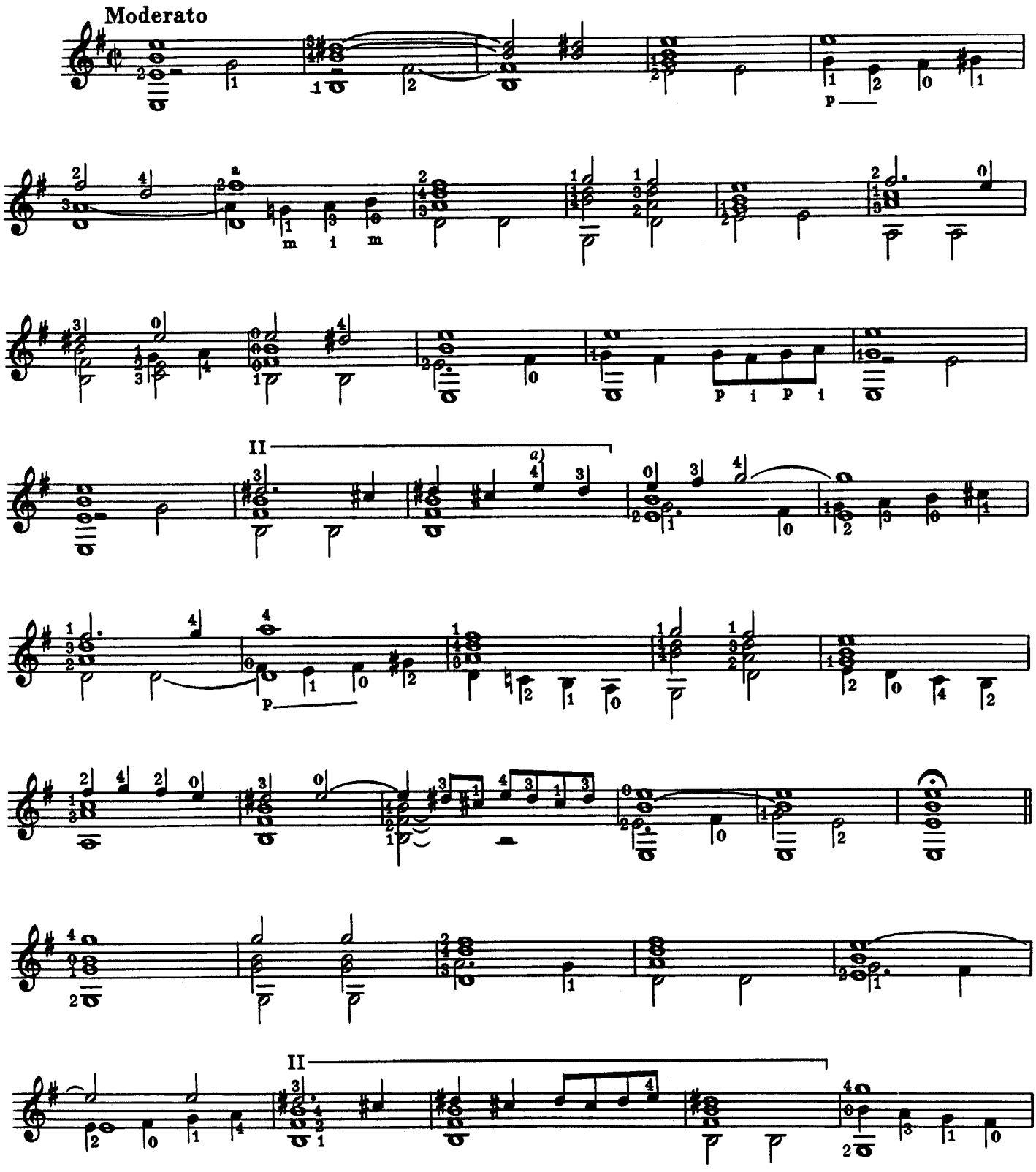
* Lentamente
Slowly

a) Fa diesis sulla 1ª corda.
b) Orig. *F sharp on the 1st string*

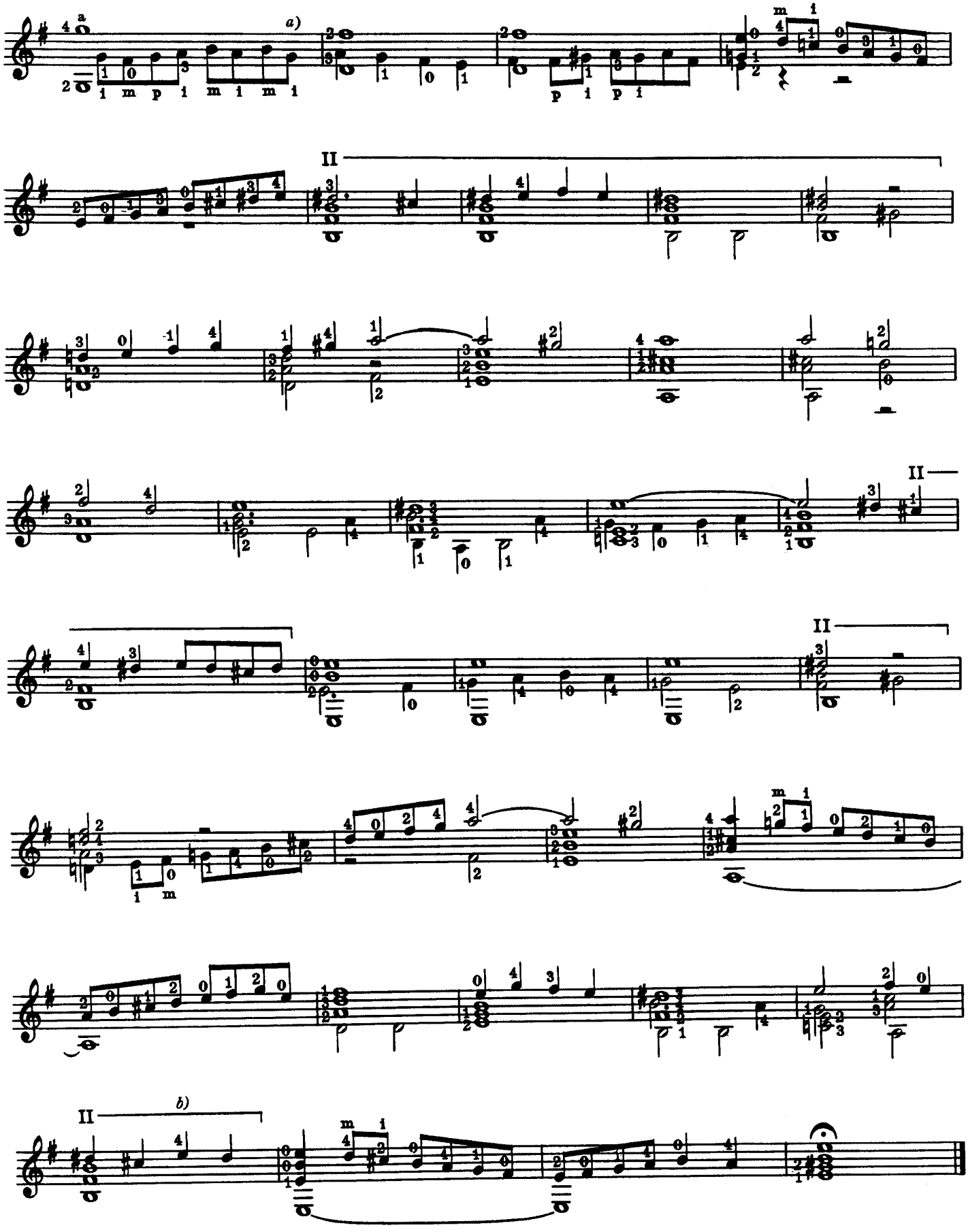
PAVANA

(da *Tres libros de musica en cifras,* Juan de León, Sevilla 1546)

ALONSO MUDARRA



a) Orig. Mi a vuoto
Open E



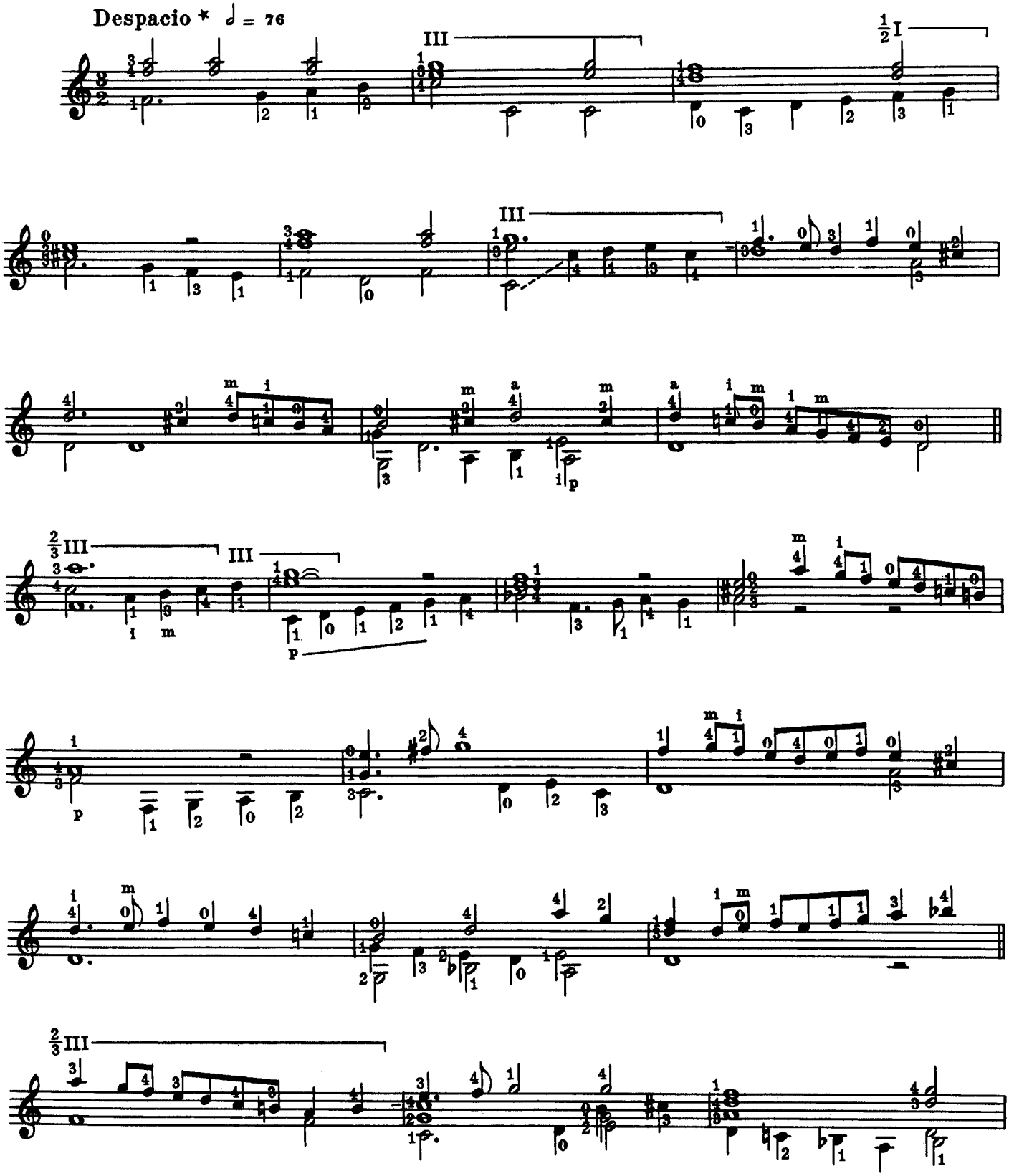
a) *Orig.* La (3 sulla 3ª corda) *A (3 on the 3rd string)*

b) *Orig.* Mi a vuoto *Open E*

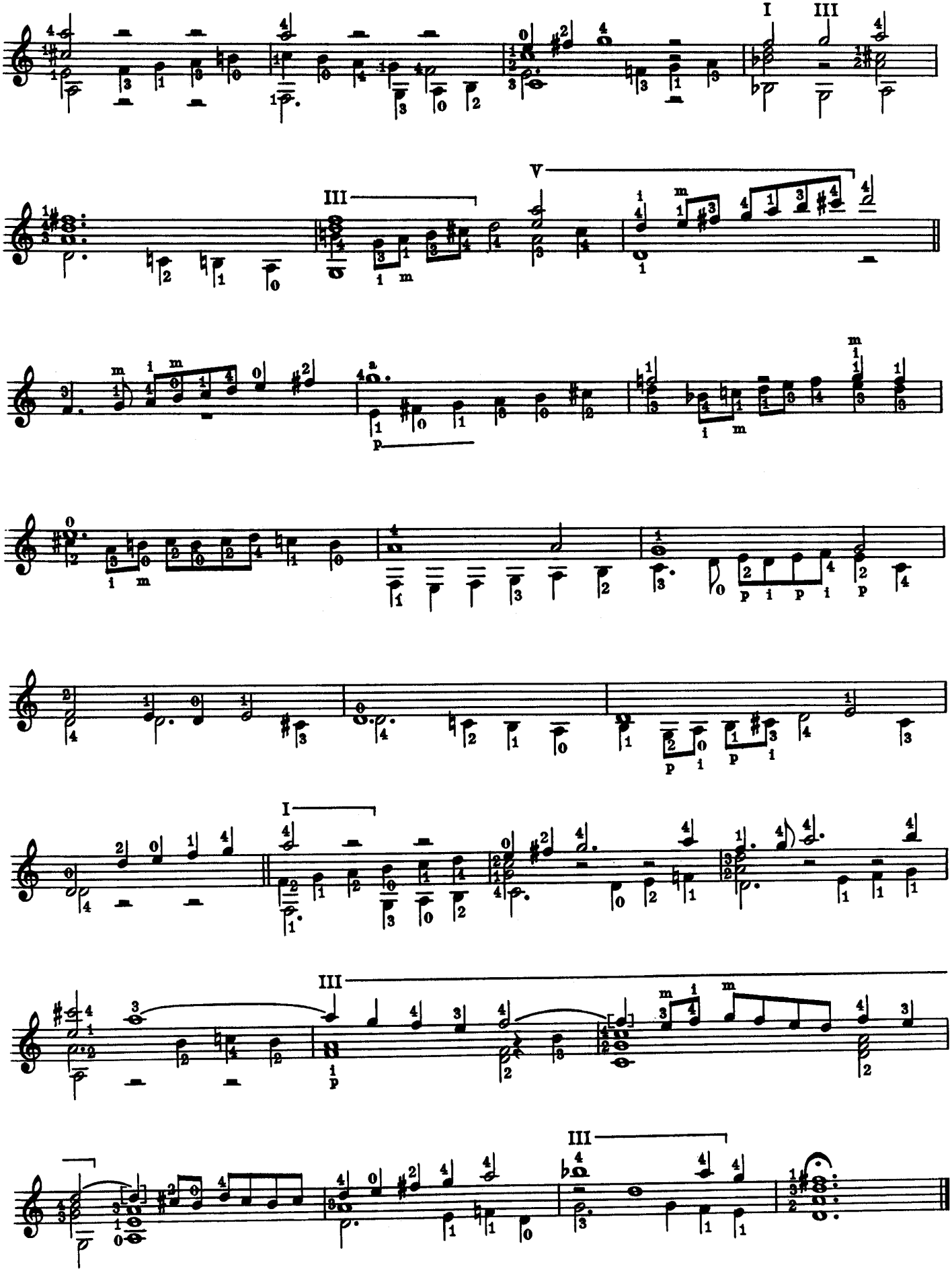
ROMANESCA (O GUARDAME LAS VACAS)

(da *Tres libros de musica en cifras,* Juan de León, Sevilla 1546)

ALONSO MUDARRA



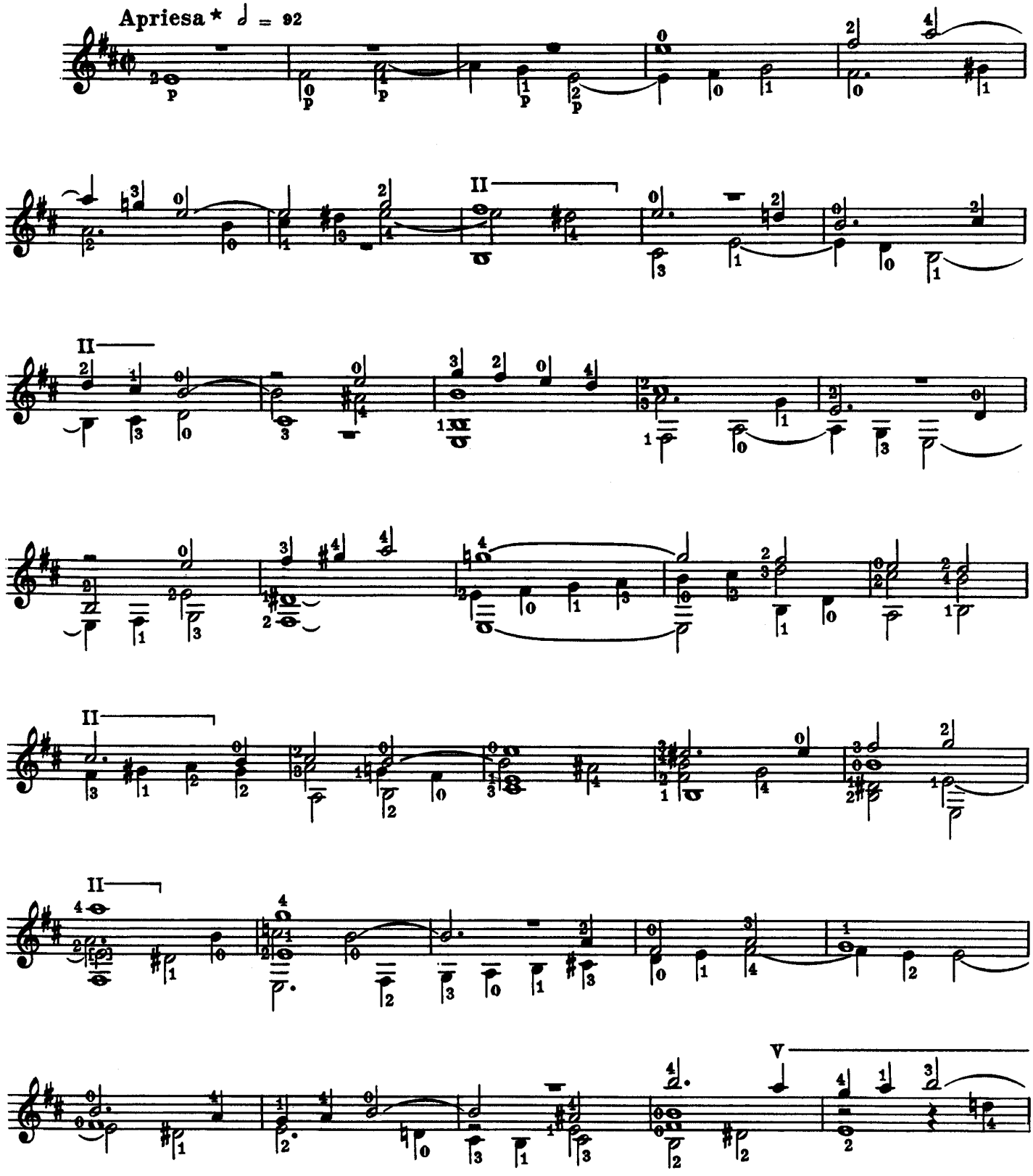
* Lentamente
Slowly


I
III
III
V
p
I
III
III

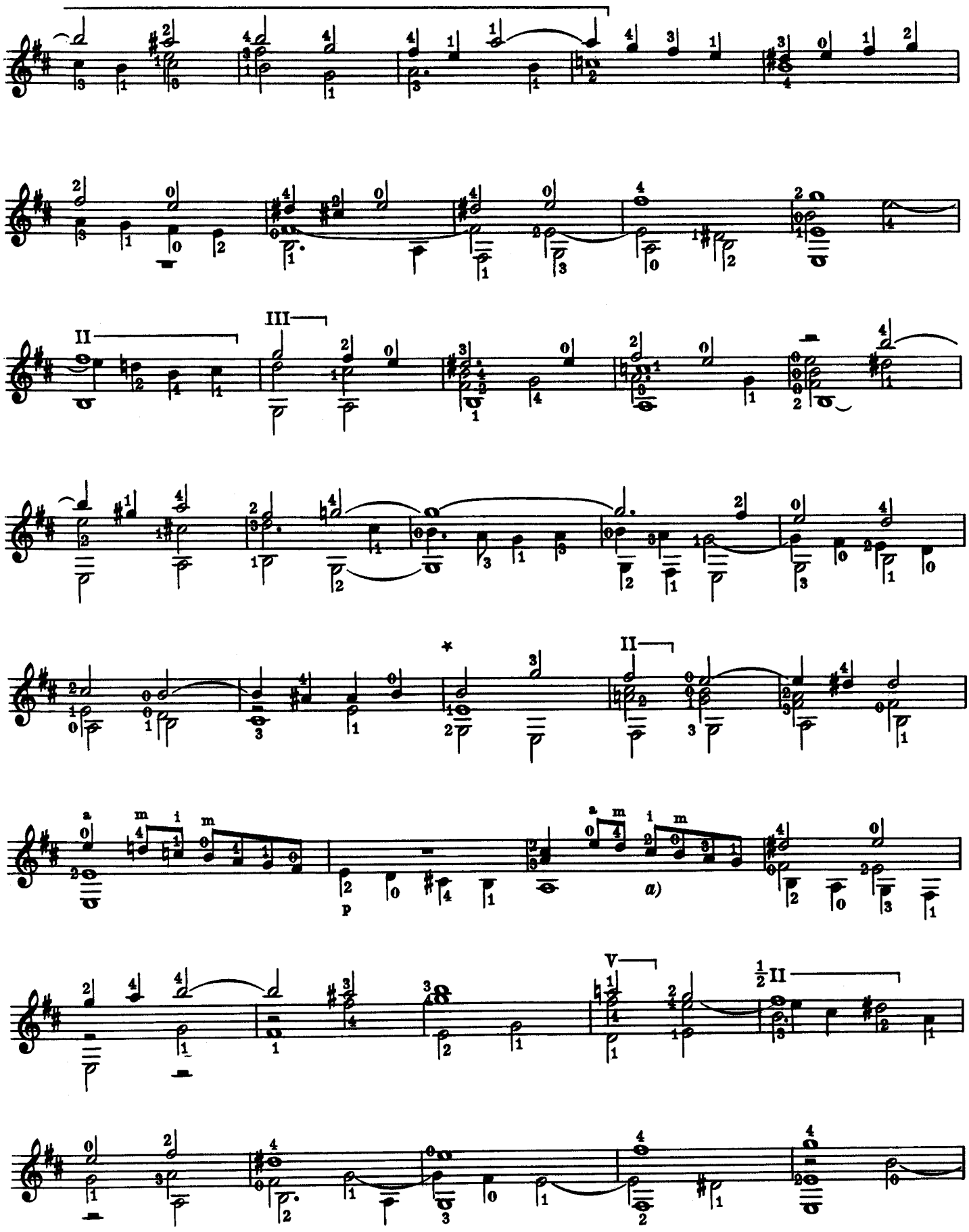
FANTASIA IX

(da *Tres libros de musica en cifras,* Juan de León, Sevilla 1546)

ALONSO MUDARRA

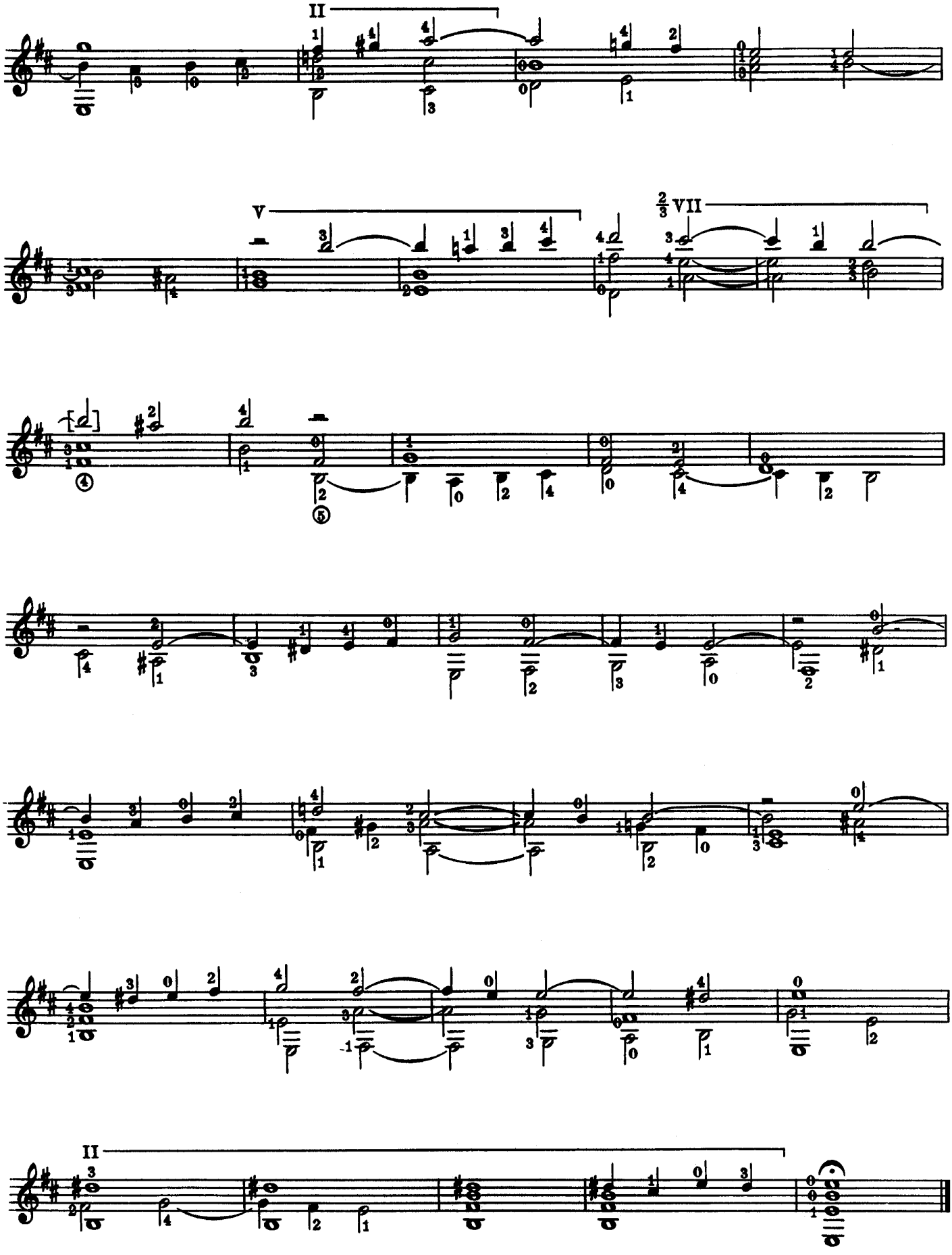


* **Veloce**
Rapidly



* Battuta assente nell' originale (ricostruzione)
Bar missing in the original (riconstruction)

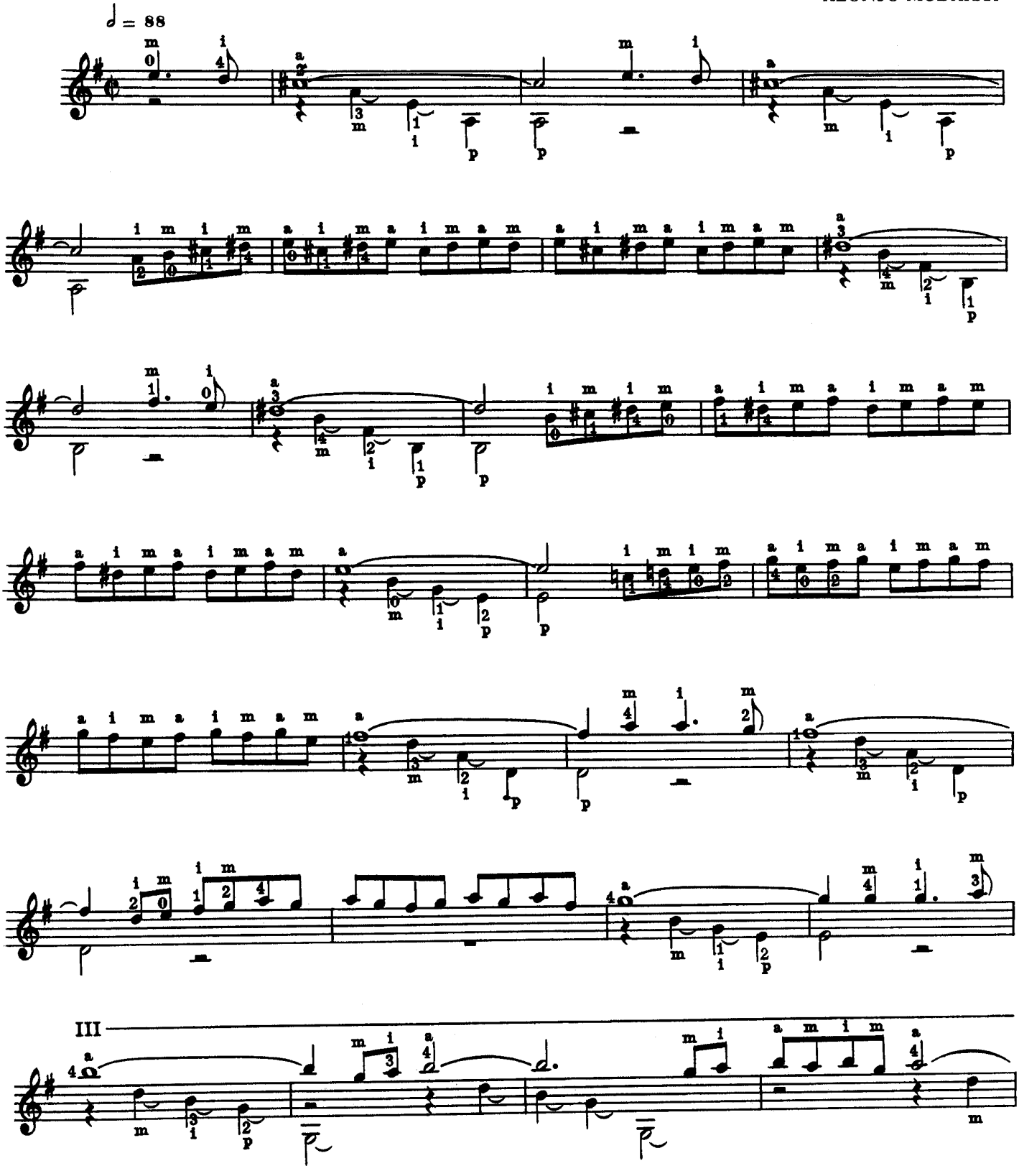
a) Orig. Do naturale
C natural

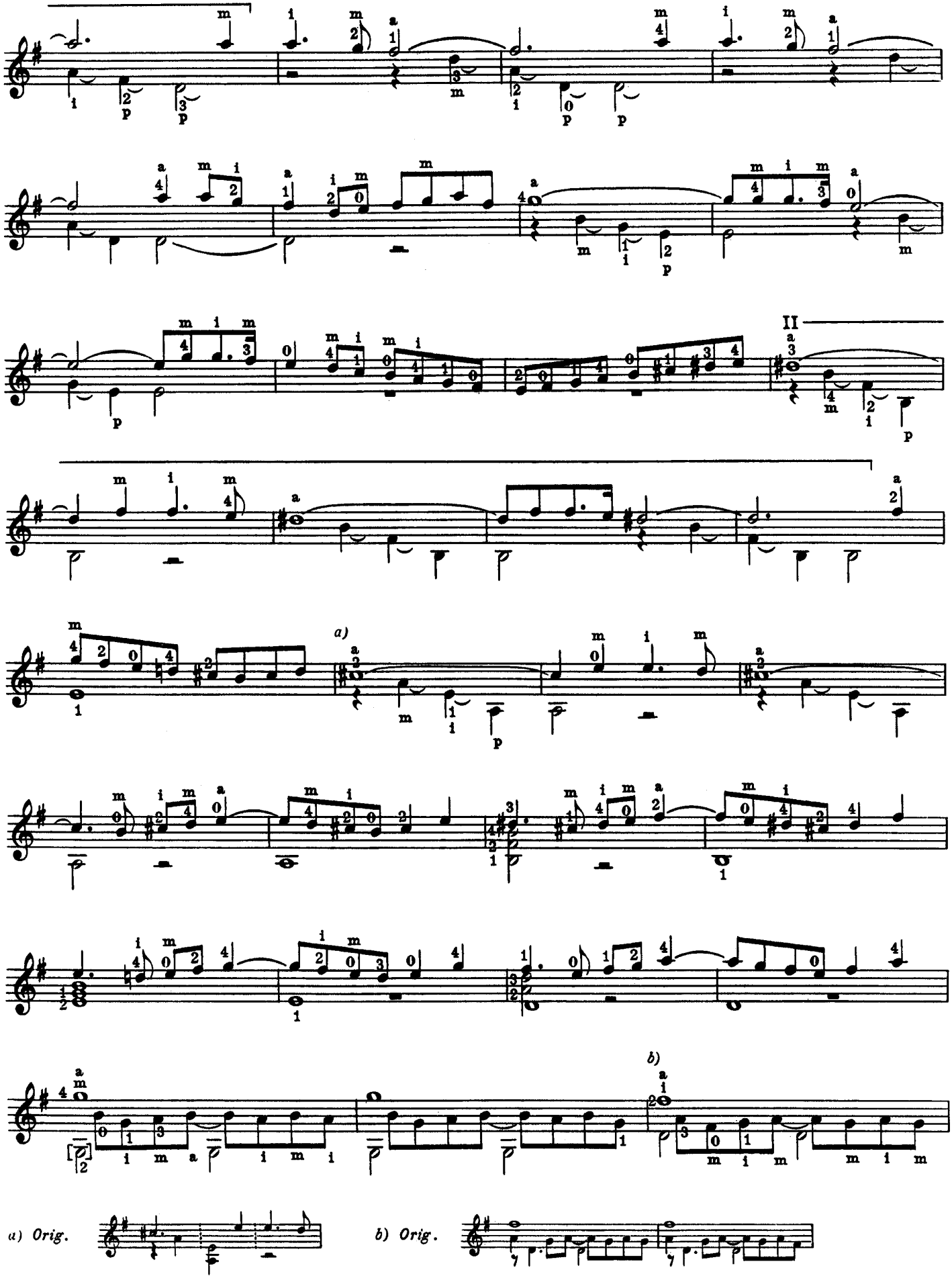

II
V
2/3 VII
II

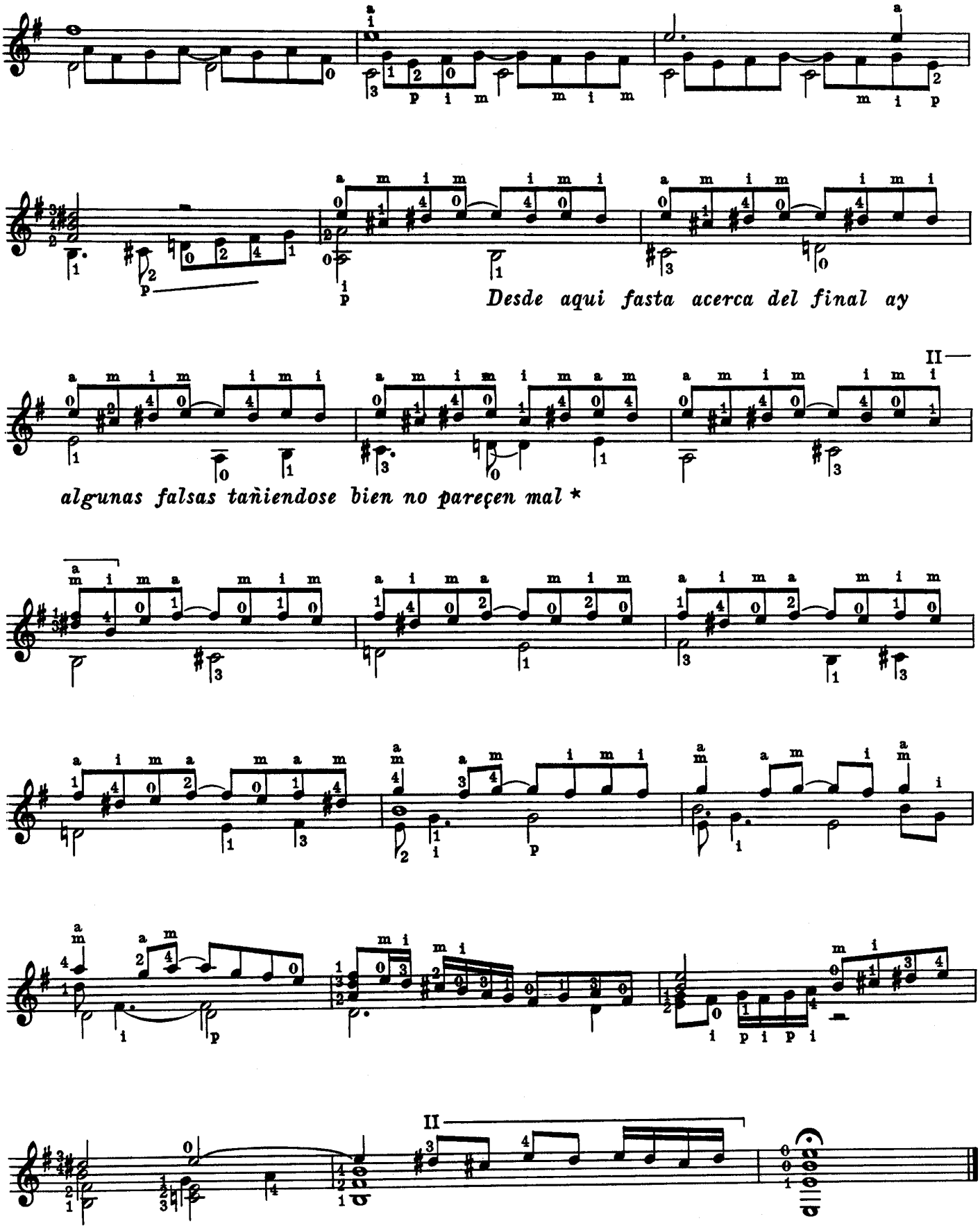
FANTASIA X QUE CONTRAHAZE LA HARPA EN LA MANERA DE LUDOVICO

(da *Tres libros de musica en cifras*, Juan de León, Sevilla 1546)

ALONSO MUDARRA




II
a)
b)
a) Orig.
b) Orig.

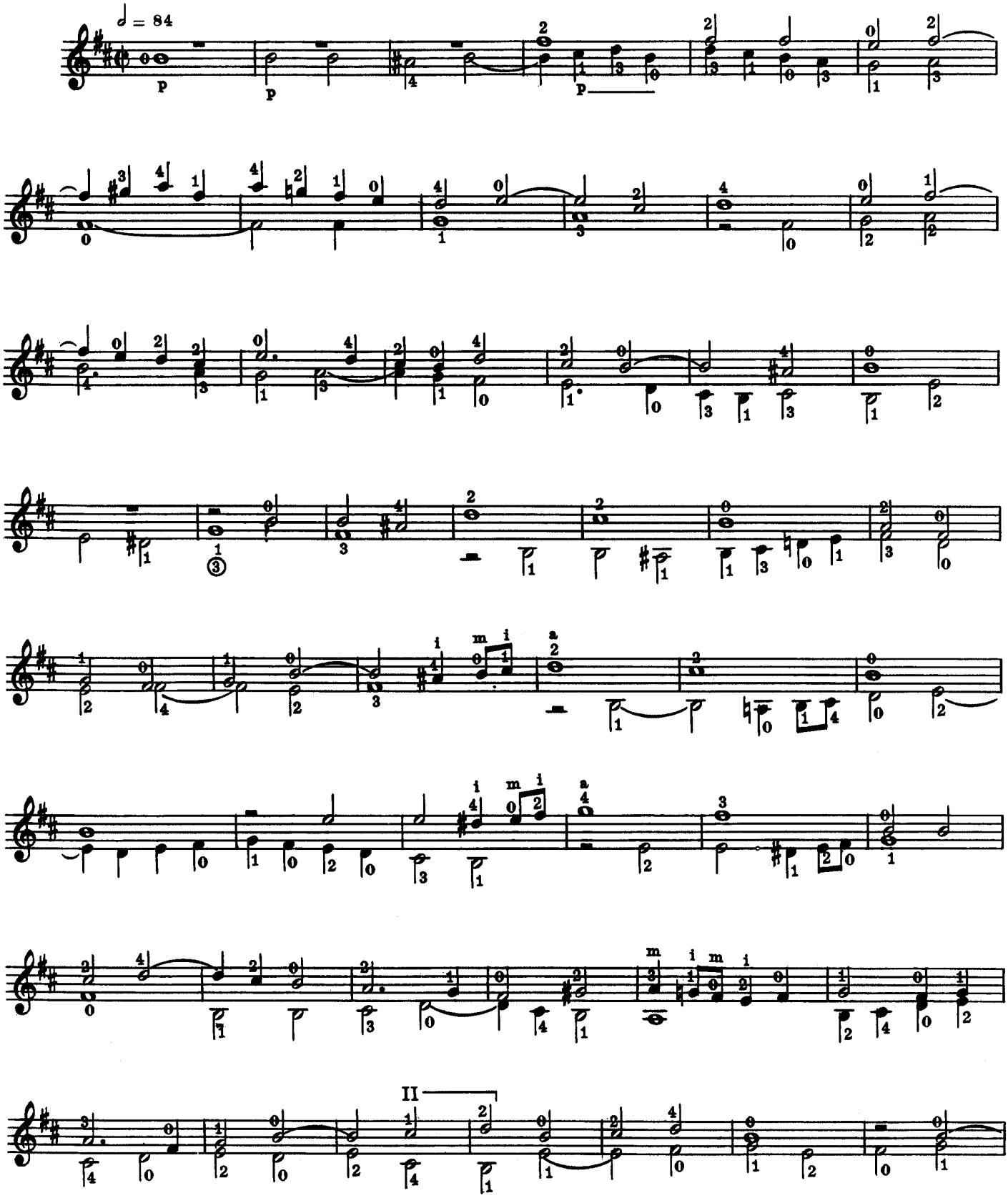


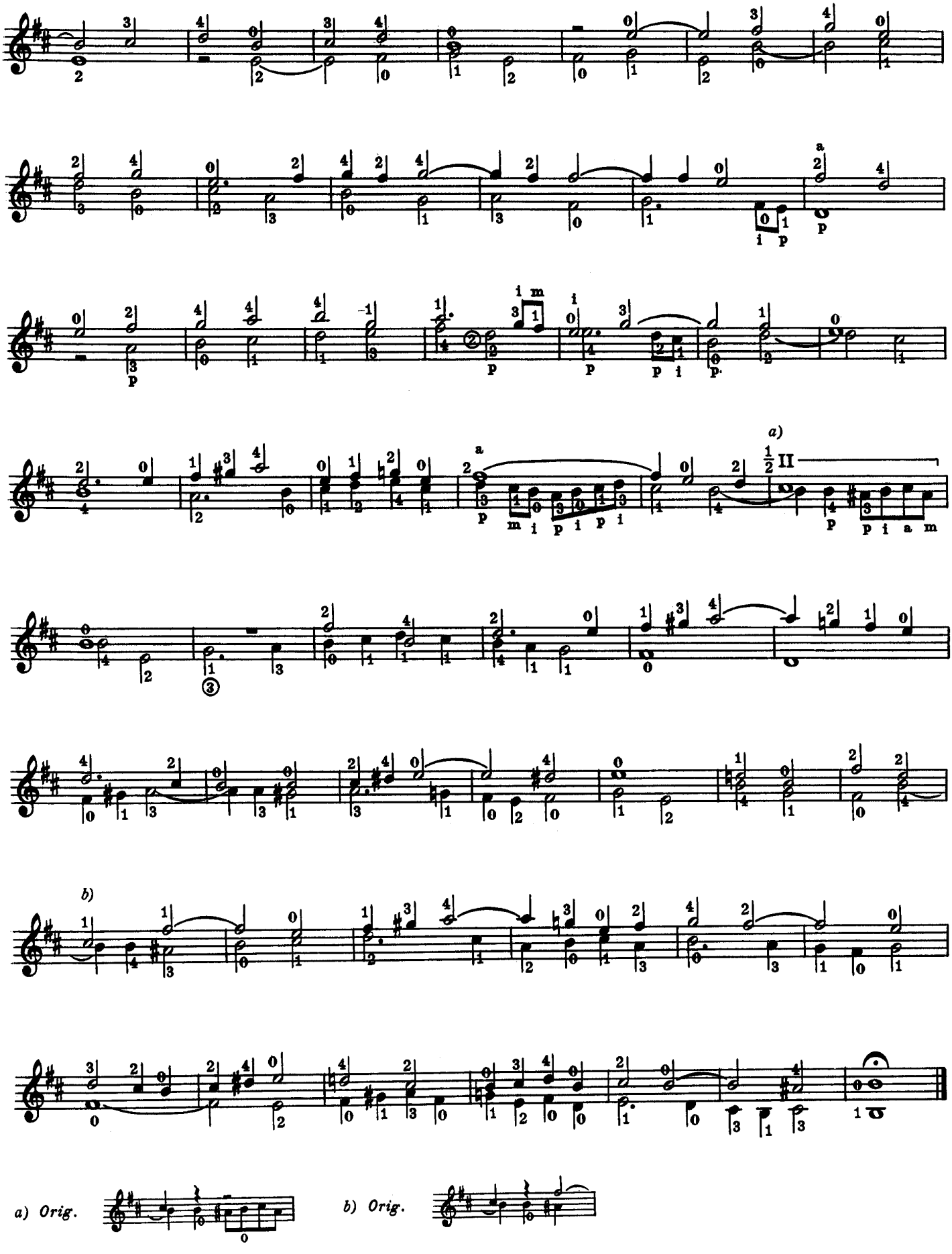
* Da qui fin quasi alla fine vi sono alcune [note] false, suonate bene non sembrano male
From here till almost to the end there are some false [notes,] if played well they do not sound bad

DUO

(da *Orphenica lyra,* Martin de Montesdoca, Sevilla 1554)

MIGUEL DE FUENLLANA

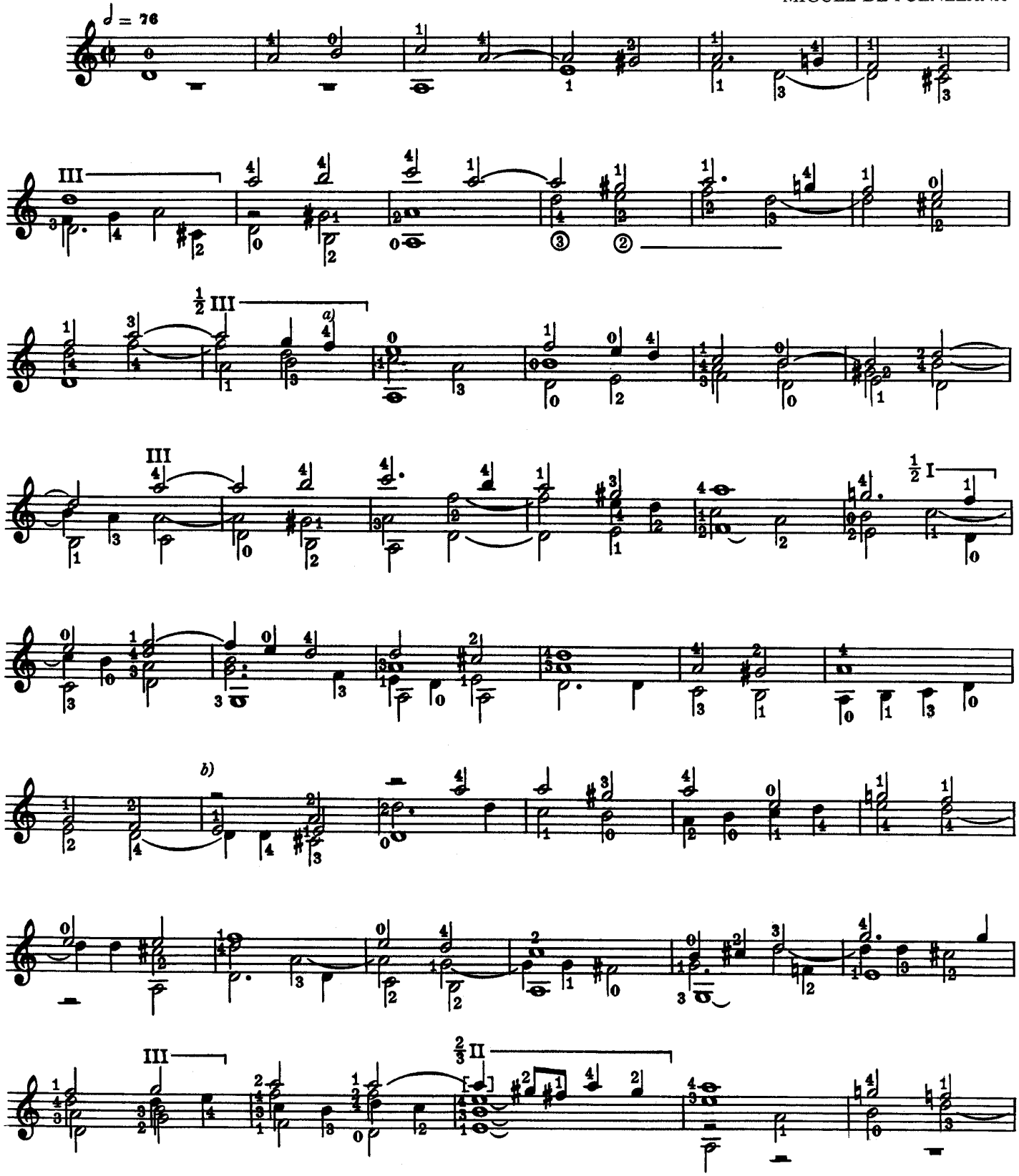



a)
b)
a) Orig.
b) Orig.

FANTASIA XXXI

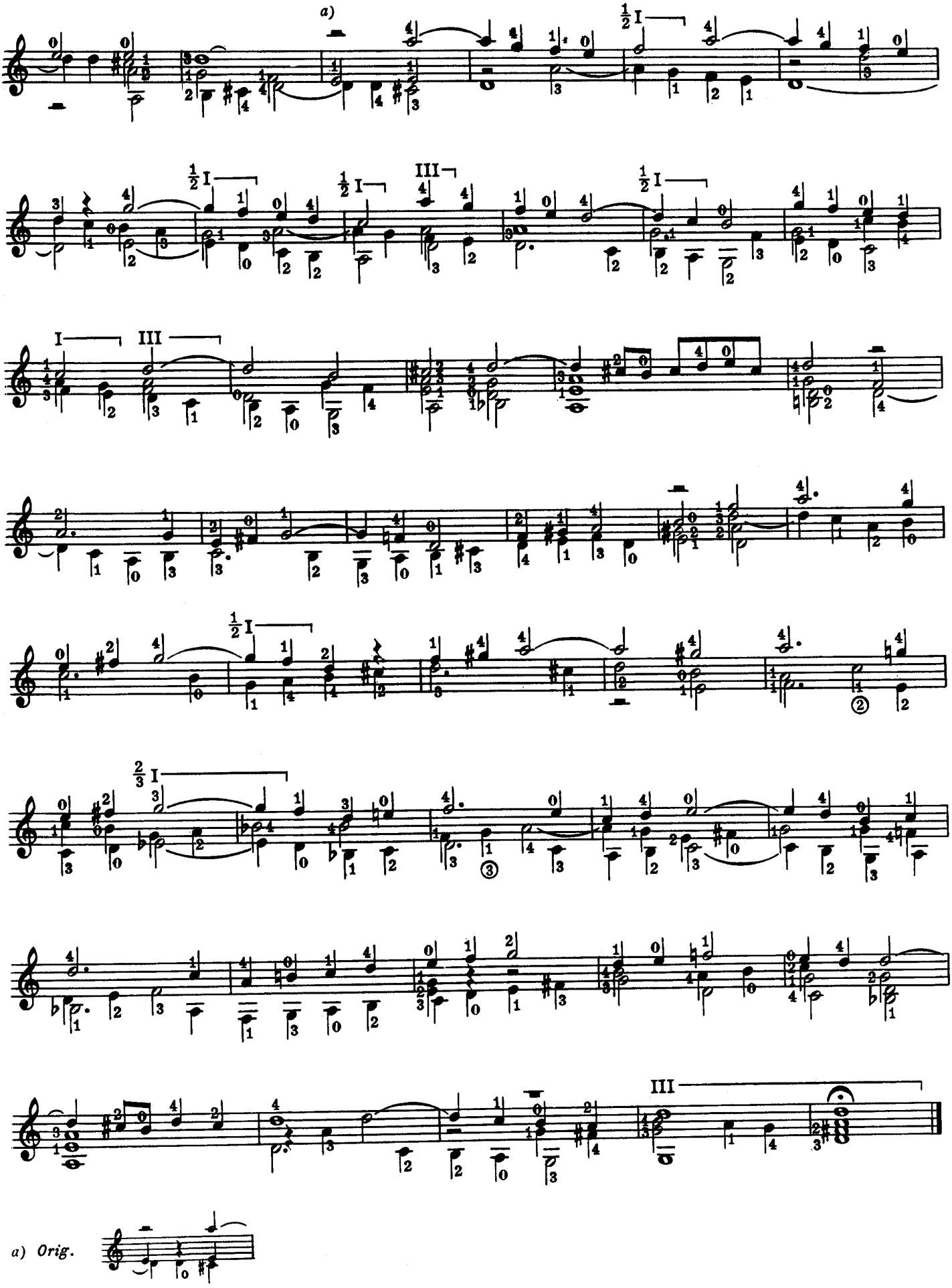
(da *Orphenica lyra,* Martin de Montesdoca, Sevilla 1554)

MIGUEL DE FUENLLANA



a) Orig. **Fa sulla prima corda**
F on the first string

b) Orig.


a)
½ I
III
I
2/3 I
a) Orig.